

The MP3 Debate

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Clubview

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TM

# BEAT

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The **DJ** Magazine

September 2000

\$3.95 US

\$4.95 CAN

*DJ Shopper:*  
19" Dual CDPs

Evolution  
of the

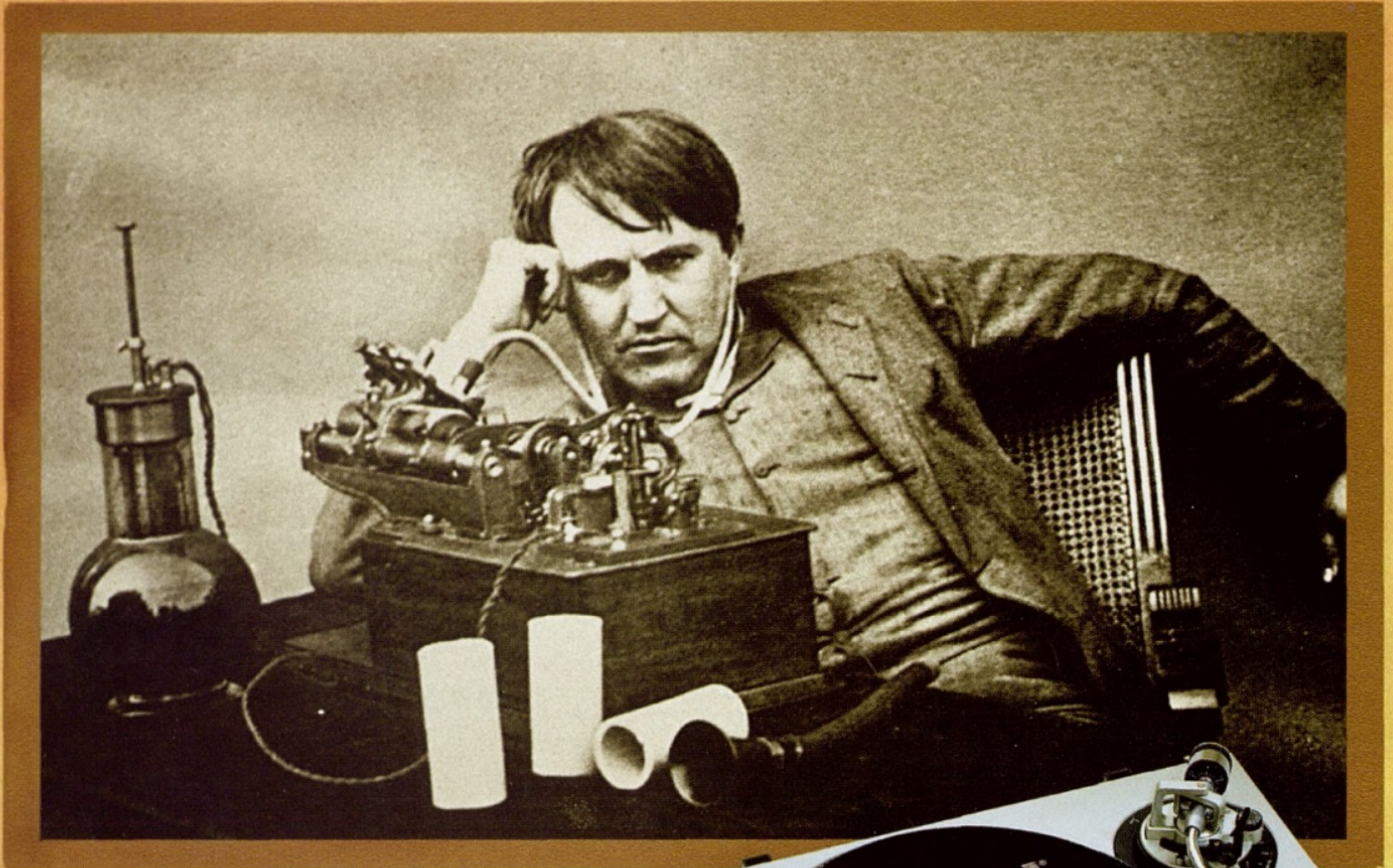
# DJ





# WORLD'S FIRST DJ

THOMAS EDISON INVENTED THE PHONOGRAPH IN 1877...



**...WE PERFECTED IT.**

**PT-2400**

High-Torque Direct-Drive Quartz Lock Professional Turntable

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**FROM INVENTION TO PERFECTION**



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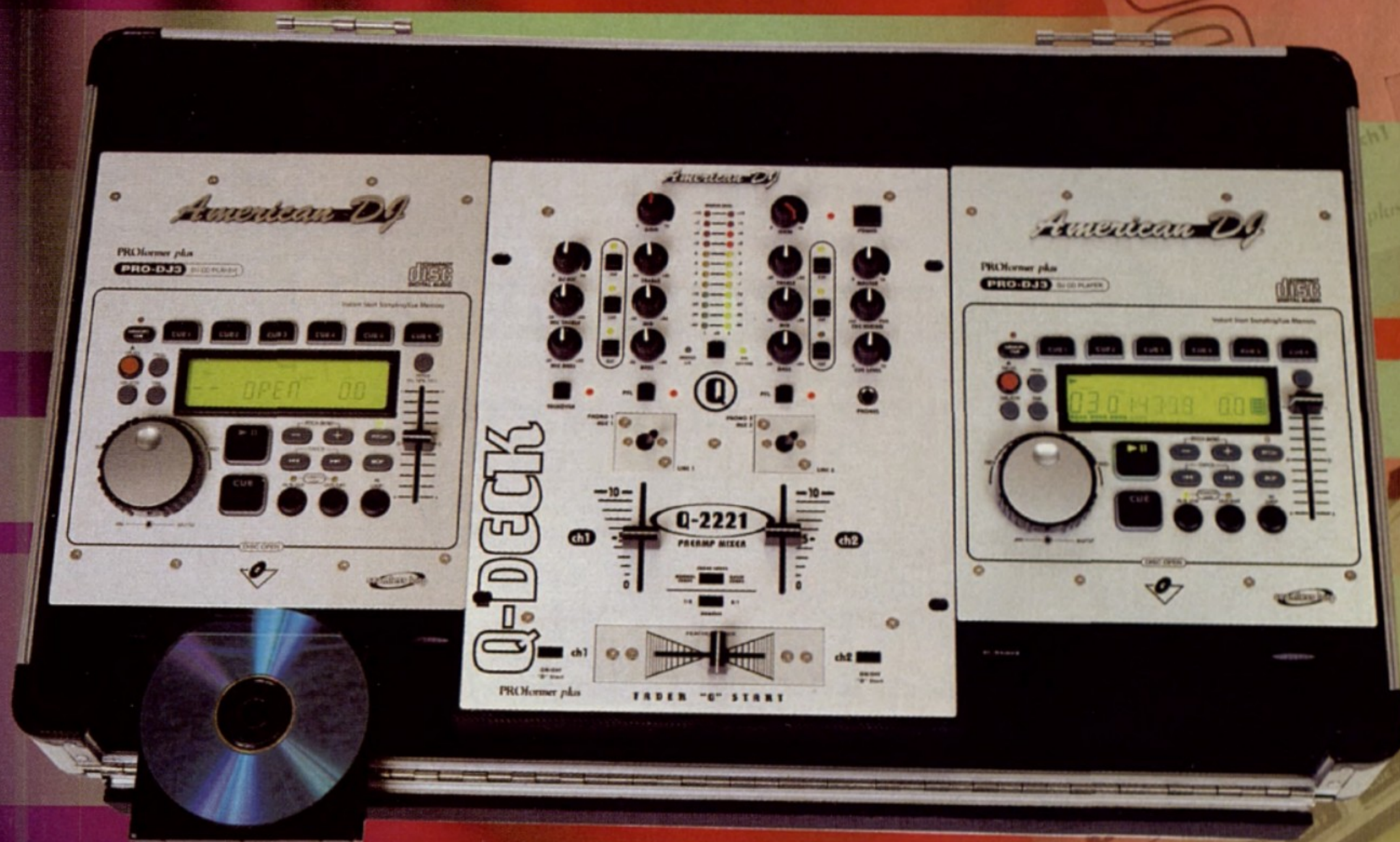
# The System of the Future is Here Now!

**American DJ AUDIO**  
QUALITY, AFFORDABLE, & RELIABLE PERFORMANCE

## PRO-DJ3 system

### System contents

2 x PRO-DJ3  
Professional Single CD Player  
1 x Q-2221/S  
Professional DJ Mixer



(case sold separately)

### PRO-DJ3

#### Professional Single Disk Player

- sampling
- seamless loop
- fader "Q" start
- edit on the fly
- true instant start
- BOP effect
- interactive jog wheel for pitch bend or frame search
- selectable pitch control ( $\pm 8\%$ ,  $\pm 12\%$ ,  $\pm 16\%$ )
- auto cue
- realtime cue
- digital output
- memory Recall, cue points or sampled loops (total of 40)

### Q-2221

#### Professional Mixer

- 2 phono, 2 line, 2 auxiliaries & 1 mic input
- fader "Q" start with on/off switch (american dj cd players with fader "Q" start)
- hamster switch
- 100% cut buttons (treble, mid & bass per channel)
- changeable transformer phono/line switch to up/down or left/right
- separate gain control per channel
- bass & treble on microphone
- fader curve switch
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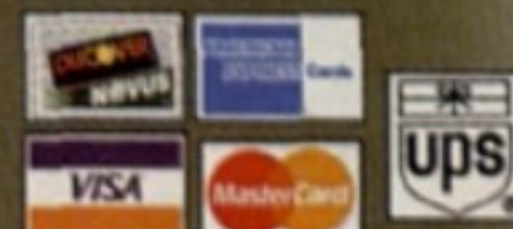


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## WILD SPINNER



**\$299.95**

This DMX barrel mirror effect features 2 channels, 16 colors/gobo, 360° bi-directional movement, dichroic reflector, DMX focus and terminator, multi-function dipswitch setting, *Sound Activated*, master/slave capabilities, Manual focus. Unit is DMX 512 and can also operate alone to the sound of the beat. Can be used with any DMX controller. Fan Cooled. Uses 1 ELC 24V 250W bulb. 19.5lbs

## Aluminum Cases

### 45 case



**\$84.95**

This heavy duty Aluminum 45 case holds up to 150 45s, Great for mobile DJs. Made in the USA, Available in three colors. **Red, Blue & Black.**

### TURNTABLE CASES



**\$84.95**

This heavy duty turntable case is great for mobile DJs. Made in the USA.

Also available DJ Ghetto which holds 2 turntables and a 10" mixer.

### CD case



**\$84.95**

This heavy duty Aluminum CD case holds up to 100 CDs, Great for mobile DJs. Made in the USA, Available in three colors. **Red, Blue & Black.**

### LP case



**\$84.95**

This heavy duty record case holds up to 100 LPs, Great for mobile DJs. Made in the USA

**Also available 200 LP case.....\$104.95**

## TRIPLE DERBY



Sprays out 60 multicolored beams that dance to the beat of the music. 3x 120V, 300W EHM halogen lamps included. Fan cooled. Sound Activated, sensitivity controlled. 15" x 17" x 11", 21lbs.

**\$129.95**

## LINEDANCER



This highly stylish light uses 48 fan shaped colored beams to create a criss cross unusual effect that moves to the beat of the music. Uses three 120V, 300W EHM bulbs. Fan Cooled. Sound activated. 17" x 11" x 11", 13.5 lbs.

**\$114.95**

## 750watts



## MULTI DAZZLER

Perfect centerpiece for clubs and mobile DJs. It features 4 rotating multicolored balls that shoot 75 beams. 1 porcupine clear ball that shoots out an additional 25 clear beams. 360° Rotation. Uses 5 FCS bulbs 24V 150W 22"x22"x 15", 29lbs. Bulbs included.

**\$259.95**

## QUESTSTAR



A stunning effect that utilizes 15 lenses and reflectors to create 30 multicolor flower patterns that dance to the beat of the music. Fan cooled. Includes two 120 volt, 300 watt 64514 lamps and a mounting bracket. 16" x 16" x 16", 14 lbs.

**\$119.95**

## MAGIC SPHERE



Sprays out 100's of beams that dance to the beat of the music. Rotating clockwise & counter-clockwise. One 120V, 300W 64514 halogen lamps included. 17.5" x 16" x 11", 28lbs.

**\$114.95**

## PORCUPINE



Two spinning and rotating porcupine balls create tons of eye catching multicolored beams of light which circle around the room. Uses 2 FCS 150W bulbs (included). Weighs only 16 Lbs.

**\$119.95**

All Prices in this ad are good until 8/15/00



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**Mobile  
BEAT**  
The **DJ** Magazine

# Mobile BEAT

The **DJ** Magazine

August/September 2000 / Issue #61

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[www.mobilebeat.com](http://www.mobilebeat.com)



## TASCAM's DJ mix champion

Scratch mixing, braking and beat matching are all uniquely possible with the TASCAM CD-302 on CD – with the full, authentic sound of vinyl.

With the CD-302, DJ mixing with digital sound finally goes head to head with the best vinyl decks. But don't just take our word for it, check out what the DJs opposite said about the sound and feel of scratching on the CD-302, at the DJ Expo in Atlantic City.

But the CD-302 doesn't stop there. With typical TASCAM genius it has some other very cute tricks under the hood. You can mix and match BPMs the traditional way, like on any top vinyl deck, with full size 100 mm  $\pm$  32% pitch sliders – or hit a button and the machine will do it for you. And if you like, it will listen in on the tracks and match the beats as well! A 10 second sample function on each deck can be spun into the mix, even when the sampled CD is removed, and there's a seamless "loop" capability and a 10 second shock and knock proof memory to prevent "jumping", while the instant start function allows the frame accurate cuing-up of tracks from the jog wheel controls.

The TASCAM CD-302 was introduced at the DJ Expo in Atlantic City, New Jersey on Aug. 24, 1999, where it was the hit product of the show.



**Derrick Perkins; Orlando, Florida**

"It's the new front runner in CD DJ'ing. Closest thing to analog feel and sound when it comes to scratching. Great sample and loop functions."



**Joey Jam; New York, New York**

"I love the scratch feature on the cd player. A lot of people have tried it, this is the first one I've seen do it."



**Scotty O'Brien; St. Louis, Missouri**

"I'm completely amazed! The scratch feature is amazing. Others have tried it before but nobody else has been able to accomplish this until now. Oh Amazing!! Finally a company has thought about what DJ's need. This brings back the old school of DJing... Digitally !!!"



The CD-302 takes DJ mixing with CDs to a new level of skill and possibility. TASCAM's first ever DJ product represents the highest standards of quality and construction – and exceptional value.

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## TRACKONE

# Packin' for Cleveland!

Here in the Northeast, we have two seasons... winter and construction! Or how about, here in the Northeast, summer comes July 10<sup>th</sup> and lasts all day! Alright, maybe those are two of the oldest jokes on record, but the fact remains, summer is short and you have to make the most of it. That means, along with a full schedule of weddings and summer events, you need to make time for traditional summer activities like swimming, golf, baseball, and the Summer Mobile Beat Show and Conference.

By popular demand, this year's show returns to Drew Carey's hometown of Cleveland, and with good reason. It's easy to get to, offers first class facilities for discerning MB show attendees, and it's one heck of a party town... just check out "The Flats" and the warehouse district. This year's headliner for the conference is Mark Ferrell and his personal crusade to see that you get every dollar you deserve every time you play! In the exhibit hall, you'll get a hands-on opportunity to check out the latest in DJ gear and coolest new ways to take every performance to a higher level.

Before the show and after hours, they'll be plenty to do. Special events this year include a charity golf tournament, a free concert at the Rock N' Roll Hall of Fame, a huge VIP party at the flats sponsored by American DJ, Kleveland Karaoke presented by ProSing, the return of the DJ All Stars and much, much more. It all gets underway with the charity golf tournament on Sunday, June 25. Seminars start Monday, the exhibit hall opens Tuesday and there's something going on every night. Don't delay! Register now and make the Mobile Beat Show and Conference the highlight of your summer! See you there! (For more on the show including how to register, see pages 82-83)

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# Alone, the SRM450 Active SR speaker kicks serious butt. With our new SRS1500 Active Subwoofer, it violates strategic arms limitation treaties.

Our SRM450 has re-defined compact active speaker sound quality. Now the first 2-way system accurate enough to be called a monitor is joined by the bone-shaking SRS1500 Active Subwoofer.

Thanks to 600 watts of internal amplification, electronic equalization and weapons-grade 15" LF transducer, it has the most low bass output of any "small" SR subwoofer. You get tight, baseball-bat-to-the-gut response down to 35Hz at -10dB – at up to 127 dB SPL! A special 3" surround-wound voice coil dissipates heat and lets the SRS1500 crank all night at max volume.

Plus it has a built-in electronic crossover system so you can shore up passive systems' low end, too.

Hear the SRS1500/SRM450 combo at a Mackie dealer today. And then start shoving your audience around.

**SRS1500 Active Subwoofer** Takes up less than 3 sq. ft. of stage space

- 600 watts of high-current FR Series amp power built in
- 15" LF transducer with 3" inside-outside-wound high temp voice coil • Electronic phase and time correction circuitry
- Built-in electronic crossover for active or passive systems
- Level and phase controls • Built-in pole socket and carry handles

**SRM450 Active 2-Way SR Speaker** 400 watts of bi-amped FR Series amp power, 300 watts for lows/mids and 100 watts for highs • Ultra-wide audience coverage via multi-cell high-dispersion horn • Damped titanium HF transducer • Easy to carry –three balanced ergonomic handles • Easy set up – pole mount + multiple fly points

- Makes a superb floor monitor, too.

SRM450. *Acticus Accuratus*

SPM100 Pole not included, but then you probably knew that already.

SRS1500. *Stompus YoRumpus Acticus*

The new SRS1500. Think of it as a portable mosh pit in a 4.7 cubic foot enclosure with balanced carrying handles.



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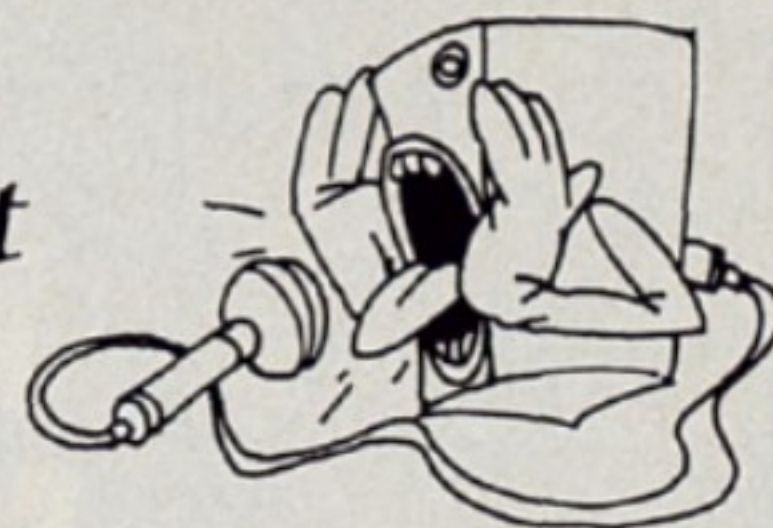
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See you at the DJ Show  
August 27<sup>th</sup>-29<sup>th</sup>



## FEEDBACK

### *Lasting Effect*



Your article on Meteor's Probeam 75 (Issue #59) has prompted me to write this. As a Probeam owner, your article said it all. I was just doing "ordinary" routine gigs; Nothing I singled my company out as special. Now, with the Probeam, customers actually book me and specifically ask that I bring "that light with their name on it." They even want to buy one or rent it from me for a party they are having at their house.

At first, I was using Meteor's graphics. They are nice but then I found out how I could just as easily make my own graphics. Now when I do a wedding or a class reunion, the first thing people see on the wall as they walk in is "D-Jammin' Man Welcomes John & Mary and All Their Friends". At a class reunion "D-Jammin Man Welcomes the Class of 68", etc. '60s class reunions really love the subtle "psychedelic" effect.

It is so inexpensive to create a whole different theme; about a dollar, and what can you buy for a dollars. For the gigs that have a lot of ambient lighting, I am thinking about getting the Probeam HIP. By far, the Probeam 75 has been the single best investment I ever made for "D-Jammin Man". I am glad someone else recognizes the value of being singled out.

Donald Jamerson

### *Turning up the heat*

This Is My Hottest Set of All Time.

1. "Some Like It Hot" by Power Station
  2. "Walking on Sunshine" by Katrina & The Waves
  3. "Walking On The Sun" by Smash Mouth
  4. "Hot, Hot, Hot" by Buster Poindexter
- D.J. EDDIE  
Bloomfield, N.J.

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YOUR  
FEEDBACK!**



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## PRO-100

OUR VERSATILE CLUB/MOBILE DJ MIXER WITH FX LOOP, BALANCED OUTPUTS, 3-BAND EQ PER CHANNEL AND 19" RACKMOUNT. (ALSO AVAILABLE - PRO 80 WITHOUT FX LOOP)



## PRO-30

OUR AFFORDABLE PROFESSIONAL DJ MIXER FEATURES "XFADER" START, A CROSSFADER REVERSE SWITCH AND MORE...



## PDJ-33

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The features  
you dream  
about are now  
within reach.

## NCD-7000

THINK YOU CAN'T AFFORD THE LATEST AND THE GREATEST? THINK AGAIN. OUR NCD-7000 FEATURES SEAMLESS LOOP, FADER START, BPM COUNTER, DIGITAL OUTPUTS AND MORE...



## PDJ-11

GET MORE FEATURES FOR LESS LIKE A CROSSFADER REVERSE SWITCH, MIC INPUT AND MORE...



## NT-2500

AND YOU THOUGHT DIRECT DRIVE TURNTABLES WERE TOO EXPENSIVE! FEATURING AN "S" SHAPED TONE ARM, SLIP MAT AND DUST COVER. AVAILABLE WITH A STANTON 505 SK CARTRIDGE (ALSO AVAILABLE - NT-1500 BELT-DRIVE TURNTABLE)



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**NEXT!**  
BY STANTON  
What Great Collaboration Sounds Like.



## FEEDBACK

Well, you've done it. You printed an article that got my CDs spinnin' so fast the player burned up. I'm referring to Mark Ferrell's article in the July 2000 issue of your fine magazine.

Points where we agree are: cost of living (#1), the 3x rule (#3), retirement (#4), price comparisons (#6), & the pie (#7). However, let's look at a couple of points where I feel Mark is "off track": hourly rate (#2) If you are full time (no other income) and only booking 1 or 2 gigs a week after putting in 40 hours, get out now before you lose everything you own. I do that as a "part-time solo operator" without the 40 hour work time. Job description (#5); You can't be serious. Comparing us to a person on national TV like Mr. Buffer is ludicrous. Why not compare us to a California radio personality like Charlie Tuna? How about Howard Stern? Scarcity (#8); You look at 52 weeks per year. If I was "full time", solo or multi-system, I would see 365 days. Too many bars for weeknights to go empty, business grand openings, weekday conventions, etc. Talent (#9); cut-rate cardiologist? Here in Denver, there are approx. 100 DJ companies in the phone book, and I'm guessing another 100-200 that don't advertise. You will not find a cut-rate cardiologist in the U.S., because there is not the saturation in that field like there is in ours. Anyone who wants to, can buy equipment and be a DJ. Try being a cardiologist without years of training and

major money. As long as that is possible, prices will not get to those that we deserve. #1 Fear...(#10); While I agree with the title, there are DJs who don't say a word during a gig. I used to work radio in New Mexico with a guy who could work "On Air" but was scared stiff to go out and do public appearances. Go figure. But to compare it to a deadly job like underwater welding? I know you're trying to make a point, but you could use a little more realistic comparisons.

Overall, we are severely underpaid, and it's a shame too. However, if Mobile Beat was to do a survey of some kind, they'll find 90% of the DJs across the nation would not ever try to get the kind of prices we deserve. As long as that happens, it's going to be extremely difficult to raise the prices and not be put out of business because of "wannabe's", and "cut-throats."

Buck Appleton  
Rocky Mt Entertainment  
[www.rockymtnent.com](http://www.rockymtnent.com)

**CORRECTION:** In MB #60 (June/July) issue, the Pi 126 sterep subwoofer speaker system was incorrectly priced. The price should have been \$795. Please call 1-800-431-6699 for further information



## We're Your #1 Source for Sound, Lighting & Accessories

Since 1985, **The Core Store** has been outfitting the nation's top DJs & nightclubs with high quality sound & lighting gear.

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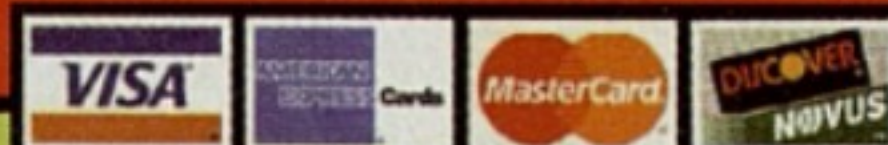
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# Cleaner Sound. Incredible Bass. Half the Weight. It's PowerWave™ Technology.

## What is PowerWave?

PowerWave™ is QSC's patented power supply technology that not only makes power amplifiers more compact, but also better sounding. You don't have to settle for conventional "lead sled" designs with hum, sagging supplies, and backbreaking weight. PowerWave is a win-win solution, giving you heavyweight audio performance in less than half the size and weight of typical amps.

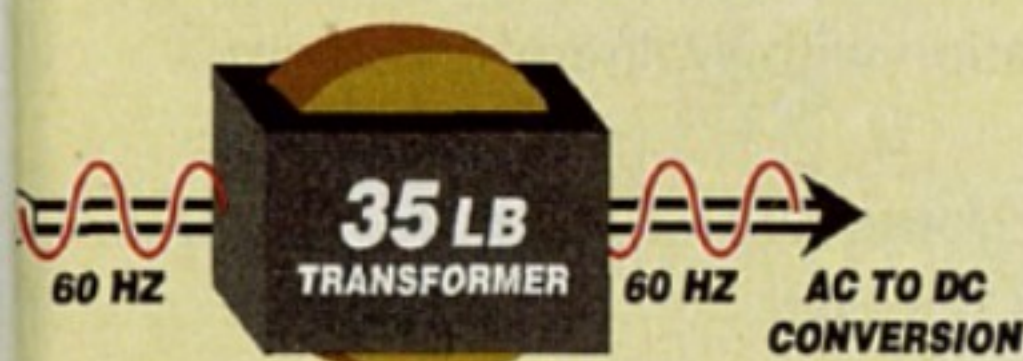


**Inside the  
PLX 3402  
(3400 watts  
and only  
21 pounds)**

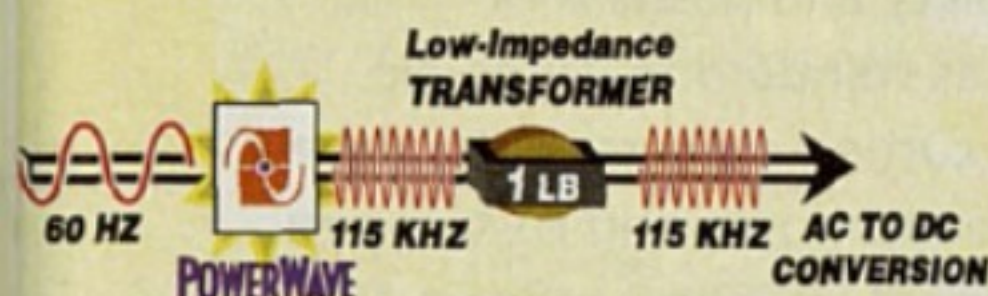


## How does it work?

Conventional power supplies draw 60 Hz AC from the wall directly into the power transformer.



This low frequency requires a massive iron core and hundreds of windings. In fact, a conventional 3000-watt amplifier needs a transformer that weighs *at least 35 pounds*, contributing to as much as two-thirds of the amplifier's total weight.



PowerWave solves this problem by increasing the AC frequency from 60 Hz to 115,000 Hz *before* the transformer. This allows a one-pound transformer to deliver even more clean, efficient power than a 35-pound low frequency design.

## Here's an analogy

Today's high-performance 4-cylinder car engines generate more horsepower than yesterday's heavy V8's. How? By doubling the RPM limit, or speed of the motor. Well, imagine increasing the RPM by a *factor of 2000*. That's what PowerWave does for power supplies.

## But how does it sound?

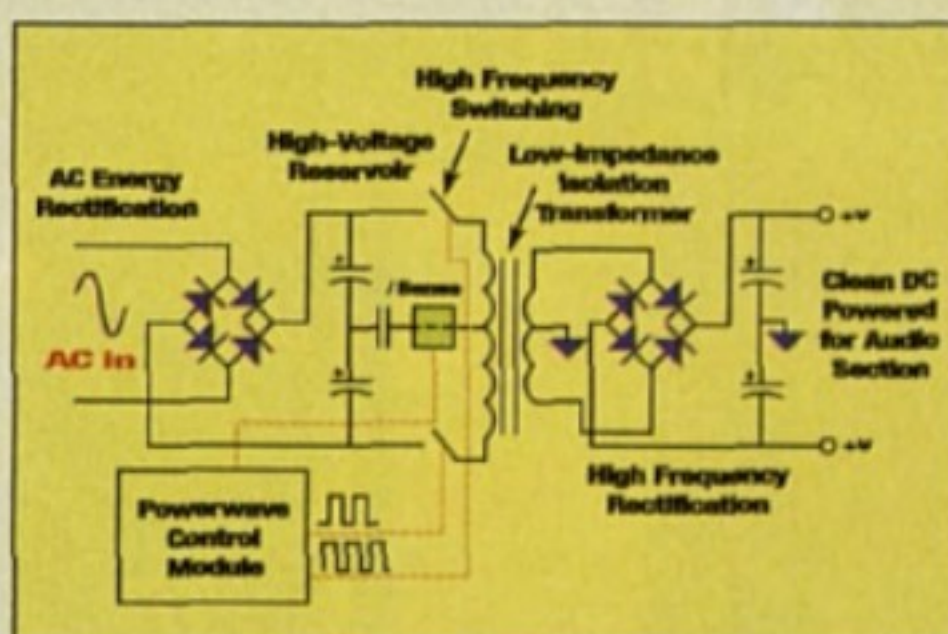
**Tighter Bass** A PowerWave transformer has lower impedance and greater efficiency because its copper windings are *short and thick*. In essence, it provides a "bigger pipe" to get electrical energy to the amp's output circuitry. The result? A stiffer power supply that delivers chest-pounding bass.

**Cleaner Sound** The PowerWave supply charges the rails 230,000 times per second—a vast improvement over 100–120 times per second in conventional supplies. This high recharge rate minimizes AC ripple that can degrade sonic quality.

## Worried about hum?

PowerWave gets rid of it. Completely. The 115-kHz PowerWave supply eliminates 60 Hz fields that can couple into internal or external audio circuitry.

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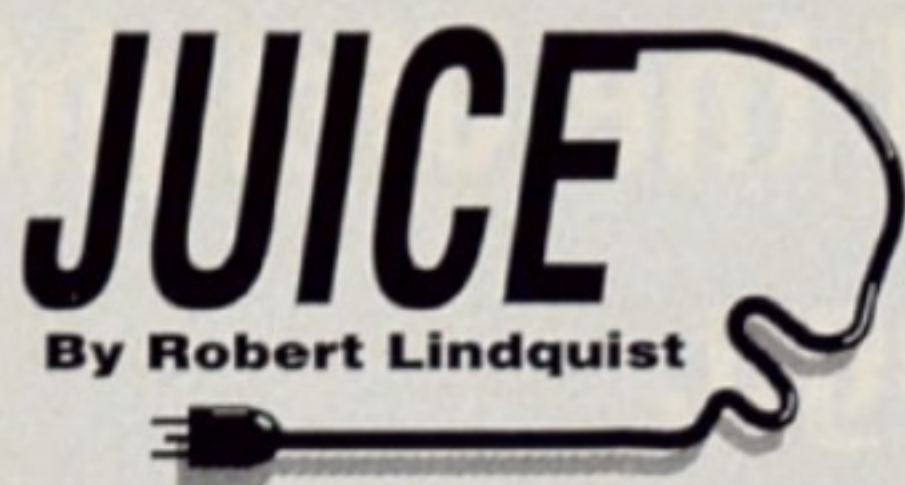


PLX Series

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## Your tee time is set

Entertainment Resources Group ([www.ergmusic.com](http://www.ergmusic.com)) and The Source DJ Music Supply ([www.thesourceformusic.com](http://www.thesourceformusic.com)) are sponsoring the first ever National DJ Golf Tournament. This premiere event will be held on the day prior to the Mobile Beat Summer Show 2000 in Cleveland, Sunday, June 25<sup>th</sup>, 2000. The Briarwood Golf Course, at 2737 Edgerton Road, Broadview Heights, Ohio, 44147, (approximately 15 miles south of downtown Cleveland) is the venue.

The tourney format will be a 4 Man Scramble, starting at 8:15 with snacks and then a 9:15 tee time. All Mobile Beat Show attendees, friends and exhibitors are welcome. The cost is \$99 and includes 18 holes, cart, lunch, dinner (at host hotel) and many free giveaways. Unfortunately, there can be no refunds and if rained out, rain checks will be issued by the golf course.

At least 40 percent of the proceeds will be donated to the TJ Martell Foundation ([tjmartellfoundation.com](http://tjmartellfoundation.com)). The balance will be used to defray tournament expenses. The TJ Martell Foundation is a music industry charity that raises funds for research into leukemia, cancer and AIDS. Manufacturers and suppliers to the DJ industry can purchase sponsorships for only

\$100 each. Donations of prizes for the golf tournament are welcome.

To book your party or participate as a sponsor, please call Myrna Karpiuk at ERG at 1-800-465-0779, ext. 221. All major credit cards accepted. Call ASAP, as space is very limited. Go to [www.thesourceformusic.com](http://www.thesourceformusic.com) and click on "Golf Info" for further information. Please do not contact the golf course to make reservations.

The next charity golf event is being planned to coincide with the Mobile DJ Show in Las Vegas 2001, so make plans now to attend.

## It's DVD-Day

Promo Only has announced the debut of two new music video services, *Hot Video* and *Mix Video*, which are available exclusively on DVD. *Hot Video* offers a selection of Top 40, Urban and Rock videos. Aimed at the professional DJ, it features three hours of programming on one DVD, providing ample material to fit into your format. *Mix Video* is geared toward applications where continuous music is required. This DVD is programmed as two mixes of the latest and best Pop and Dance videos.

"Of course, the new Promo Only DVD series would not have been possible without the recent acquisition of Wolfram Video," says Promo Only Director Jim Robinson. "Wolfram has provided great service to the industry for sixteen years. We look forward to continuing and improving upon that record by combining Promo Only's quality and reputation with Wolfram's programming and experience."

For more info contact Promo Only at (407) 331-3600 or visit [www.promoonly.com](http://www.promoonly.com) on the Web.



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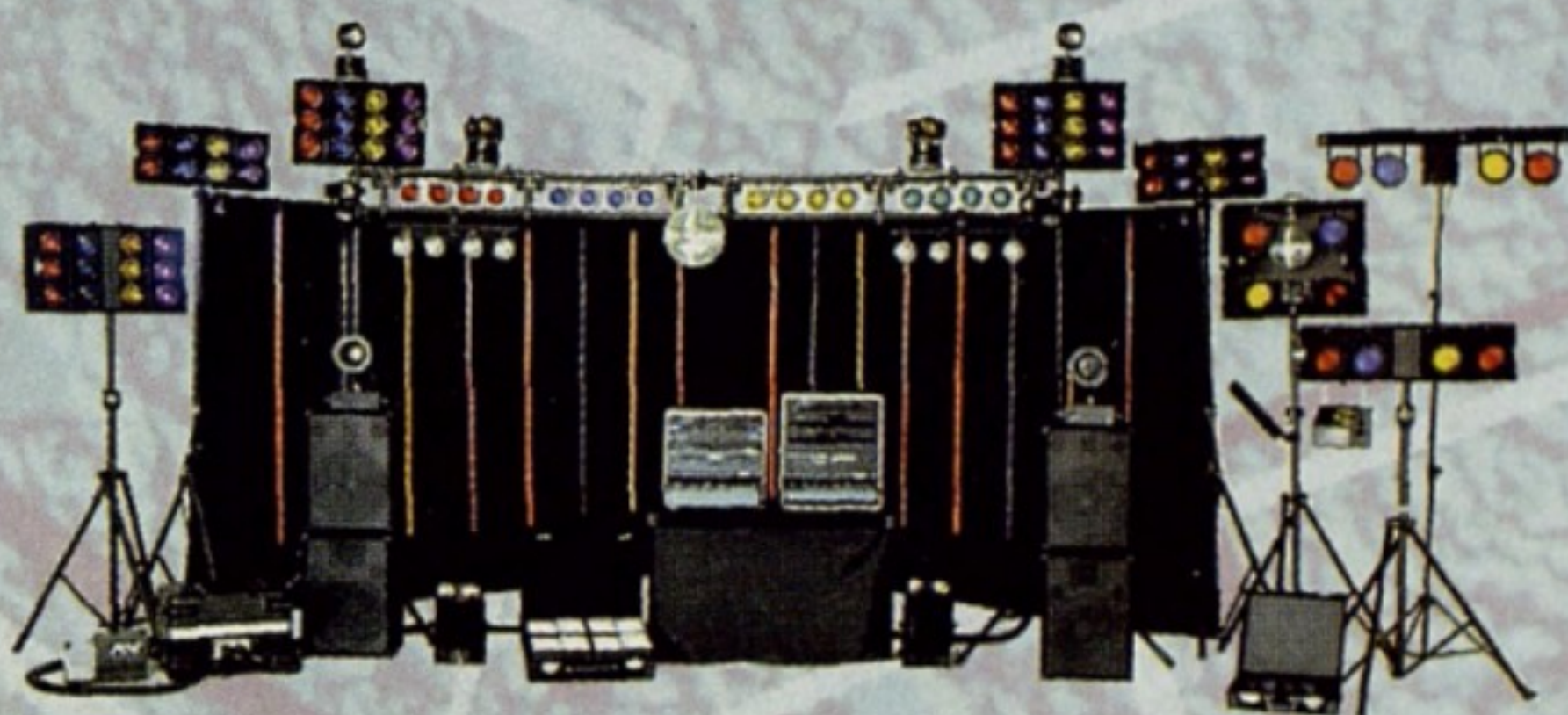
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## Get Yourself Configured

Are you about to take the plunge into Mobile DJing and need to assemble the best rack of gear for your buck? Or maybe you just don't have a lot of time to shop for new gear. Whatever your equipment needs, ConnectSound's Optisystem™ Configurator can help you put together the best gear combination in less than five minutes. Now online at [www.connectsound.com/configurator/](http://www.connectsound.com/configurator/), this system uses an artificial intelligence engine programmed by sound experts to custom-design and configure sound systems. It is specifically intended to configure portable (1-2 person set-up) and small installed systems.

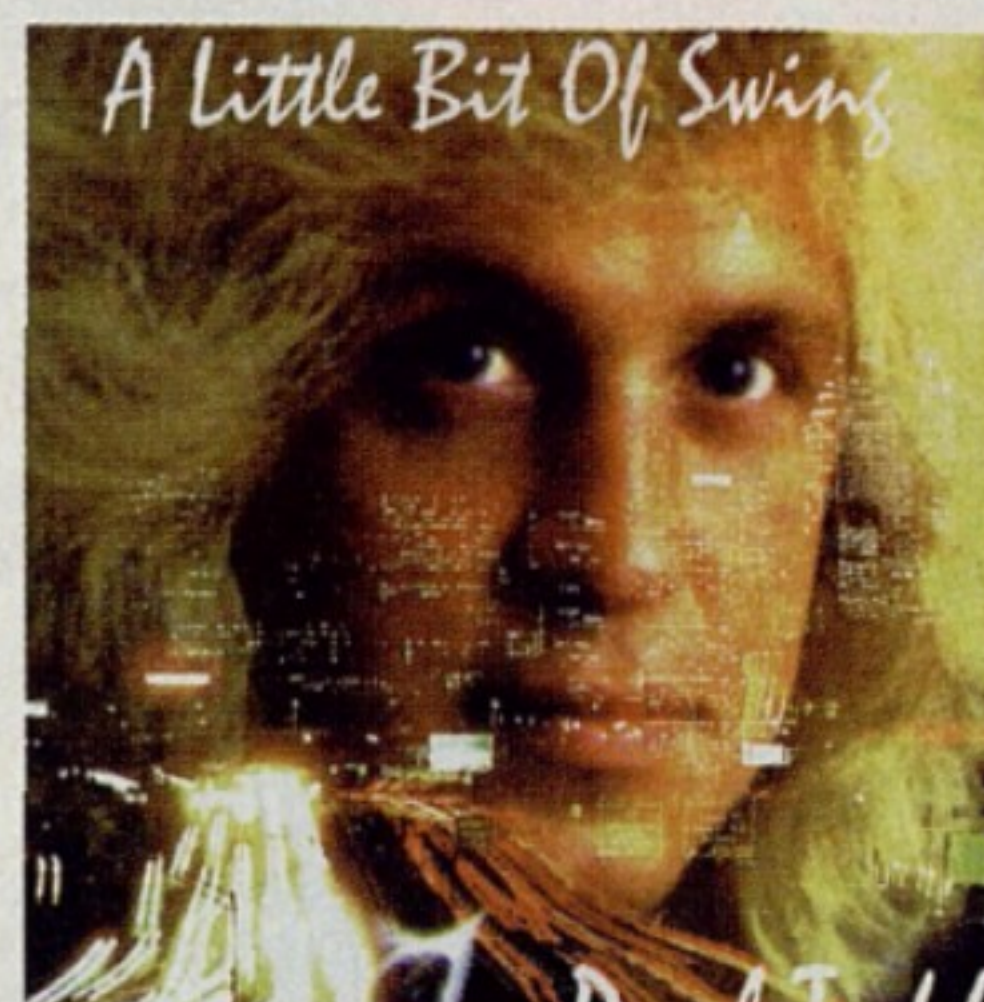
Optisystem starts with a form that prompts you with questions about your application, one of the first asking about the budget you're working with. You can select either Novice or Expert levels for the questions. Specific answers trigger more questions to pinpoint the gear selections. Using your answers, Optisystem designs a system to your requirements and generates a complete list of compatible components from the extensive ConnectSound product database, right down to the cables you'll need to hook everything up. You can then use the list as a shopping guide or order the products directly via the web site.

## "The First Lady" at Your Next Wedding

No, we're not talking about Hillary, but a new potential tear-jerker of a mother/son song called "The First Lady In My Life," off of *A Little Bit of Swing*, a new CD by Paul Todd. The album's fourteen tracks offer a mix of swing classics ("It Don't Mean a Thing") and ballads ("Embraceable You") along with five of Todd's original compositions.

"The First Lady In My Life," is Todd's tender thank-you to Mom for all the little things she has done to make life special, as the following line indicates: "And who could forget three meals a day, / carpools, scouts and PTA." Todd's vocal performance is quite smooth and apparently heartfelt, in the tradition of Johnny Mathis. Underlying the vocal is a lush string arrangement with tasty big band sting piano comping throughout. The gentle percussion part is just the right tempo for mothers and sons to sway to during their special dance.

You can check out an audio clip of the song and a complete lyric sheet at [www.infinity-dj.com/first\\_lady.htm](http://www.infinity-dj.com/first_lady.htm). The CD costs \$15.00, plus \$4.00 shipping and handling.



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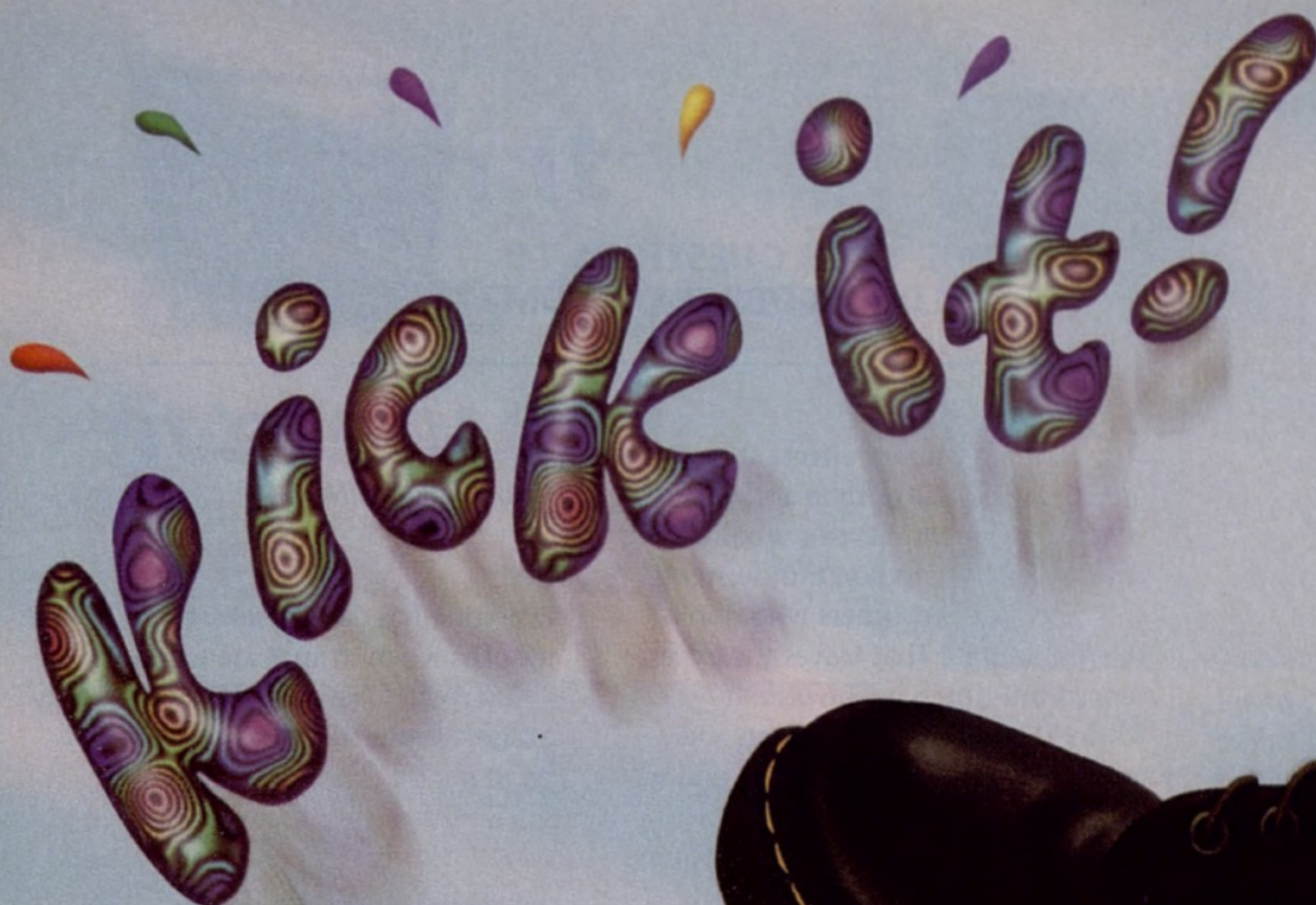
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My dearest Waldo,  
It seems there are at least a dozen different brands of CD burners on the market while DJ-quality minidisc players are limited to 2 or 3! Can you explain this lack of support from manufacturers? I have used minidisks in one of my systems and love it! After using the format for over a year, I find it is superior to a CD system. Am I using something that is going by the wayside? I realize we'll all be toting around laptops in the future but for now, I don't understand why there aren't more minidisc systems out there. What gives?  
Kevin Schlewitz  
Bellingham, Wa.

Kevin,  
I agree that minidisc is a great format for our industry. It has improved on several of the weak points of the CD, namely editing, erasing, and of course, size.

Unfortunately the manufacturing industry needs a selling market that is larger than the DJ profession to make a profit. How many DJs live on your block? Possibly none. How many neighbors own a minidisc player? None. On the other hand, how many neighbors own a CD player? There is surely one (at least) CD player for every house on your block. It is a numbers game. If minidisks were more popular there would be more manufacturers. I think we are fortunate to have 2 or 3 excellent companies producing minidisc equipment strictly with our needs in mind.

As to whether minidisc is becoming extinct, I have no inside knowledge. Other formats have come and gone due to the lack of consumer support; that could happen to minidisc... eventually. The format is used by many DJs to customize and edit

songs, mixes, sound effects and medleys. This takes time and experience. As a result, it is not usually done by beginners who don't understand the need, or part-timers who don't have the time. That leaves the experienced full-timers as the primary users. I think these experienced disc jockeys see the benefits of this system and will be loyal to it. Hopefully there are enough of them and new DJs coming up to keep the minidisc alive. I don't see its demise yet.

Hello DJ Waldo!  
With the summer DJ season here, I have had a few requests to work events where there is no electric power easily available. I'm considering purchasing a generator to work these events. Although they are expensive, I figure I might be able to rent it out when it's not in use. How do I calculate the wattage rating I'll need for a typical DJ setup? I really don't know much about generators and I don't know where to start. Also, could you give me some more information about using an RV battery with a power inverter? Would the battery option be easier or just cheaper? Thanks in advance,  
Thomas

Hi Thomas,  
The simple way to calculate wattage for a generator is to add up the total amps (amperage) used by your equipment and multiply by 110. For example: if your equipment uses 12 amps, 12 times 110 equals 1320 watts. I have seen RV batteries last as long as 5 hours with a simple DJ set up. The choice is yours.

Dear DJ Waldo,  
I am having a less than good year. My bookings are down and I have not been enjoying the last few gigs that I worked.

Do you have any suggestions?  
Herb S. Trenton, NJ

Herb:  
Everyone has days, weeks, even months when things are just not going well. Clients seem to be hard to please or your staff doesn't seem to be up to par or...heavens forbid, you screwed up! Those kind of days can get you down or start you thinking that maybe it's time to call it quits. Here is a way to get back in a positive frame of mind and motivated again.

Create a notebook of your past clients' thank you notes and letters. Mix in a few motivational messages and you have a great "pick me up." Reading a few complimentary notes, when you start to question yourself can bring you back into perspective and boost your confidence.

What? You don't have any notes of appreciation to start your notebook? Take the first step. Send out notes of thank you to your customers for using your service. Send a note of thanks to vendors who made your job a little easier, or gave you a little extra service the last time you worked together. Of course, you will want to send a thank you to someone who referred some business to you. Not only will you start to receive a few letters in return but you also will see an increase in referral business because of it.





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### E-2

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Mid-power amplification with high headroom and full dynamics.

- 225 watts/channel (4 ohms)
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Retail price: \$679

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### E-8

A perfect amp for general live sound reinforcement and fixed installations.

- 450 watts/channel (4 ohms)
- Weight: 32.8 lbs.

Retail price: \$949

**Direct Price:**  
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WARRANTY**

### Pf-112

- 2-way operation: 12" woofer and 2" titanium-diaphragm compression driver with 1" exit
- 500 watts program power handling
- 8 ohms impedance
- Weight: 48.4 lbs.

Retail price: \$499

**Direct Price:**  
**\$349**

### Pf-115

- 2-way operation: 15" woofer and 2" titanium-diaphragm compression driver with 1" exit
- 600 watts program power handling
- 8 ohms impedance
- Weight: 61.6 lbs.

Retail price: \$549

**Direct Price:**  
**\$379**

### Pf-183

- 3-way operation: 18" LF cone speaker, 8" mid cone speaker, 2" titanium-diaphragm compression driver with 1" exit
- 700 watts program power handling
- 8 ohms impedance
- Weight: 91 lbs.

Retail price: \$699

**Direct Price:**  
**\$489**

### Pf-215

- 2-way operation: two 15" woofers and 2" titanium-diaphragm compression driver with 1" exit
- 1000 watts program power handling
- 4 ohms impedance
- Weight: 90.2 lbs.

Retail price: \$749

**Direct Price:**  
**\$519**

### Pf-012

- 2-way operation: 12" woofer and 2" titanium-diaphragm compression driver with 1" exit
- 500 watts program power handling
- 8 ohms impedance
- Weight: 46.2 lbs.

Retail price: \$499

**Direct Price:**  
**\$349**

### Pf-015

- 2-way operation: 15" woofer and 2" titanium-diaphragm compression driver with 1" exit
- 600 watts program power handling
- 8 ohms impedance
- Weight: 57.2 lbs.

Retail price: \$549

**Direct Price:**  
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### Sub-15

- One 15" woofer
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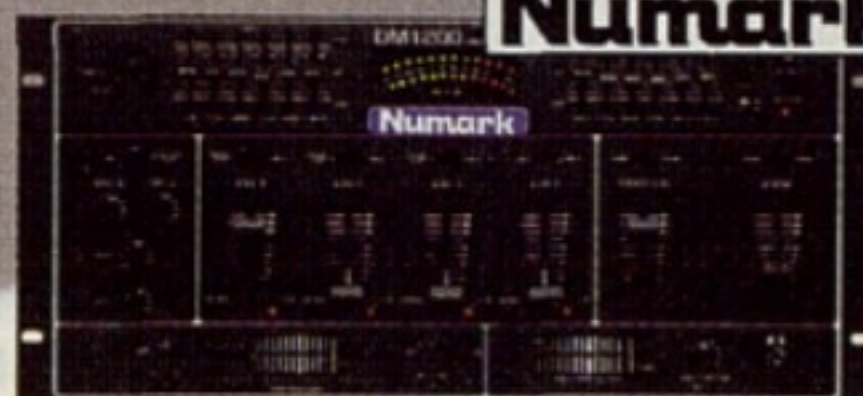
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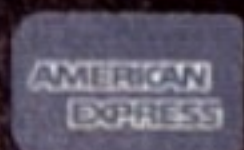
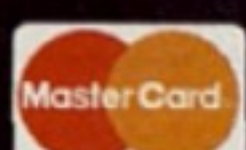
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# it's HOT

## *It Comes Down to* **Control**

Gemini Sound Products unveiled the new UMX line of mixers at the last Winter NAMM show. Whether you are a scratch/remix artist or Mobile DJ, you will appreciate the keynote feature of the series, the Proglide crossfader. It utilizes VCA (voltage controlled amplifier) technology, which removes the signal from the crossfader and channel slides, resulting in reduced travelling noise, as well as extended life. The flagship of the series, the UMX-9 features an assignable crossfader with curve control, three stereo channels and extensive cue section. You can also control the curve of the channel slides. Each channel has high, mid and low tone and cut controls. Connections include one mic and two line inputs, three phono/line convertible inputs, balanced and unbalanced master outputs, as well as zone and record outputs. MSRP: \$669.95



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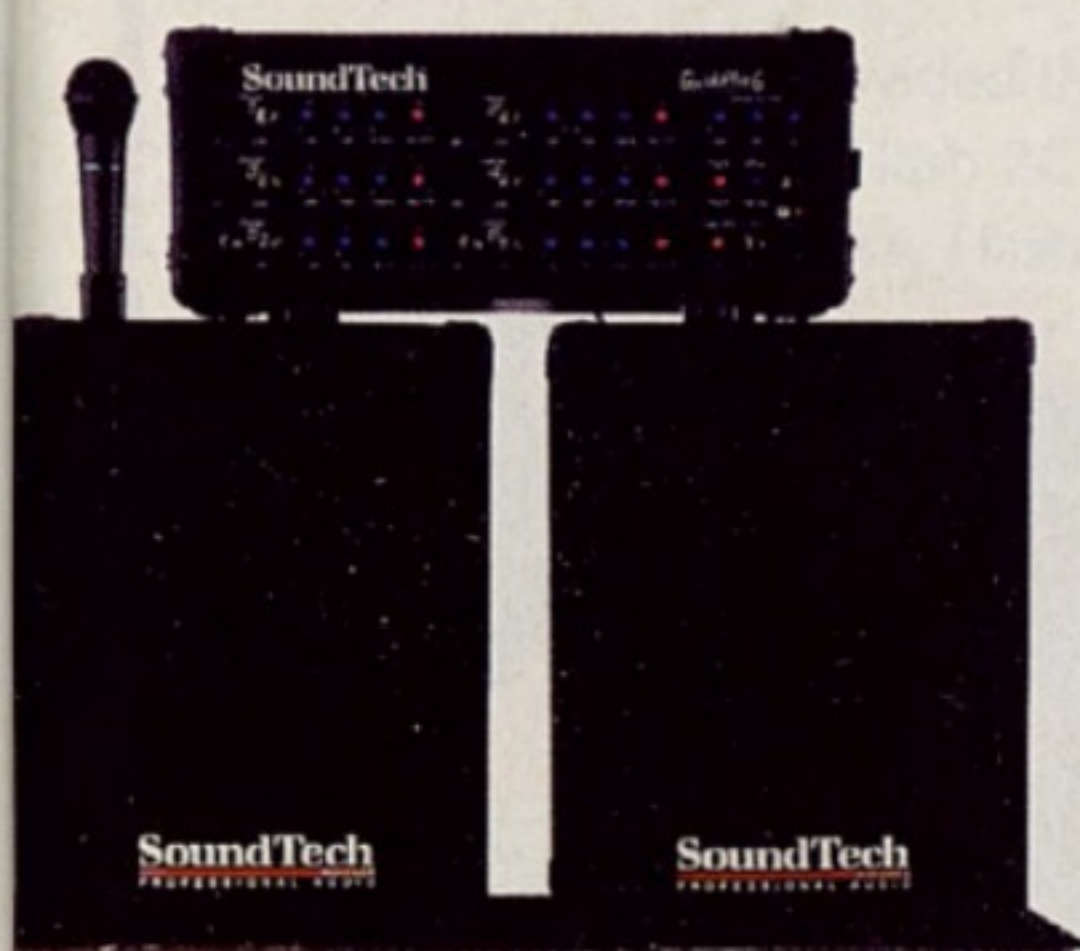


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#### Specifications:

System designation: C150DJ

Power output

@ 4 Ohms: 100w

Components:

QM6 powered mixer  
w/ reverb

(2) Q1 10"  
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Free dynamic mic  
w/ cables

Applications:

Home use,  
small party



#### Specifications:

System designation: Playback 500

Power output

@ 4 Ohms: 1600w

Components:

DJ6 mixer  
(2) PS 802 digital  
switching power amps

(2) DS5C 15"  
2-way speakers

X234 crossover

T8+ 18" subwoofer

Application:

Large club



#### Specifications:

System designation: Playback 400

Power output @ 4 Ohms: 800w

Components:

DJ6 mixer

PS 802 digital switching power amp

(2) DS5C 15" 2-way speakers

Applications:

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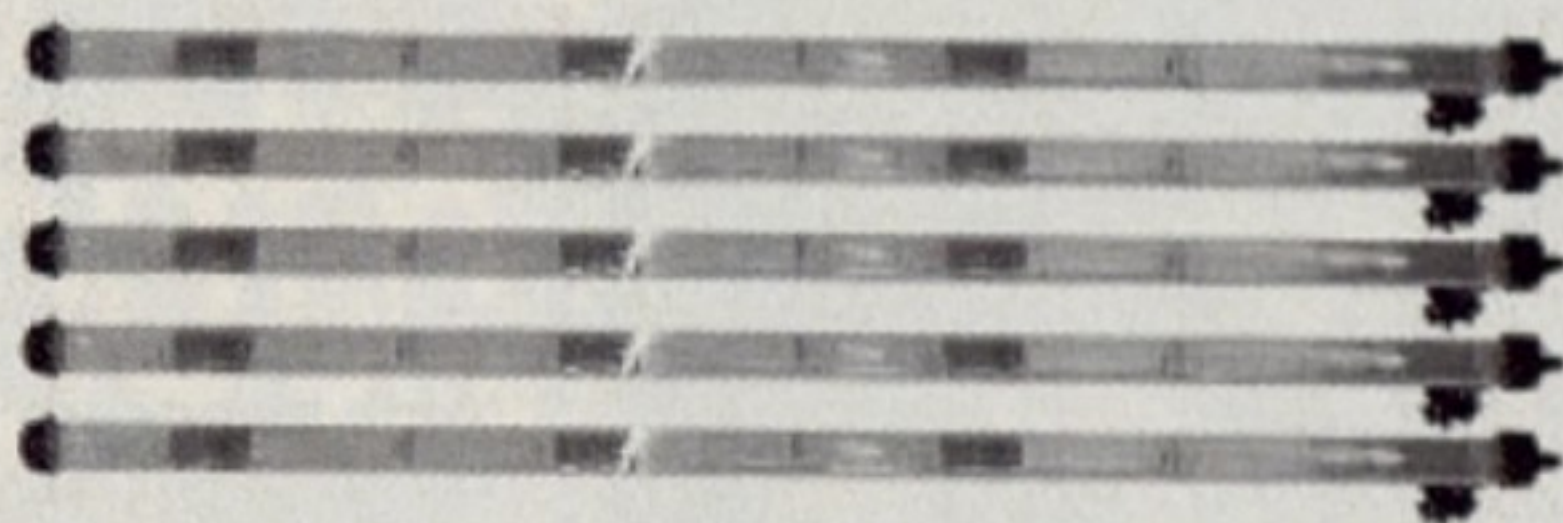
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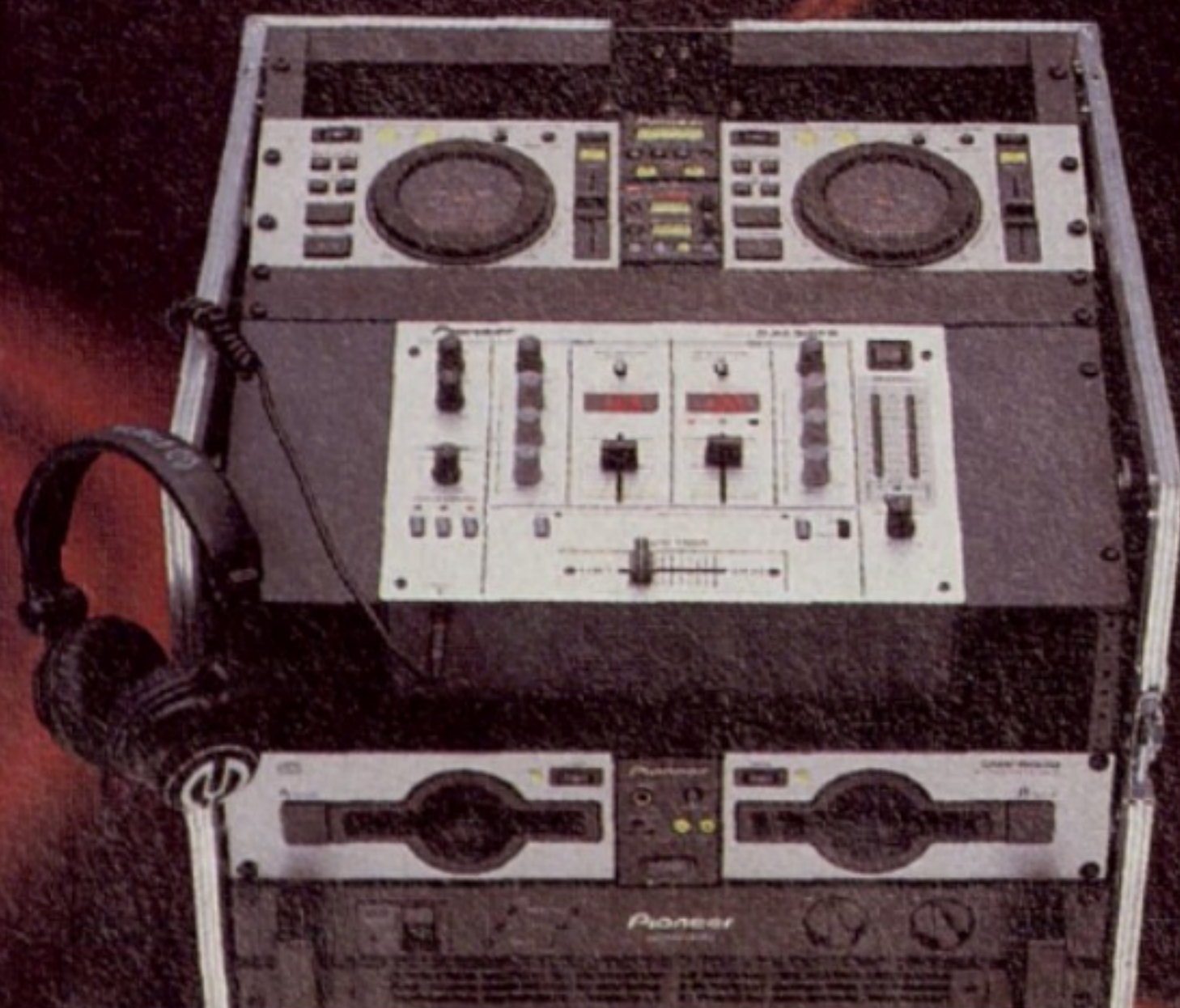
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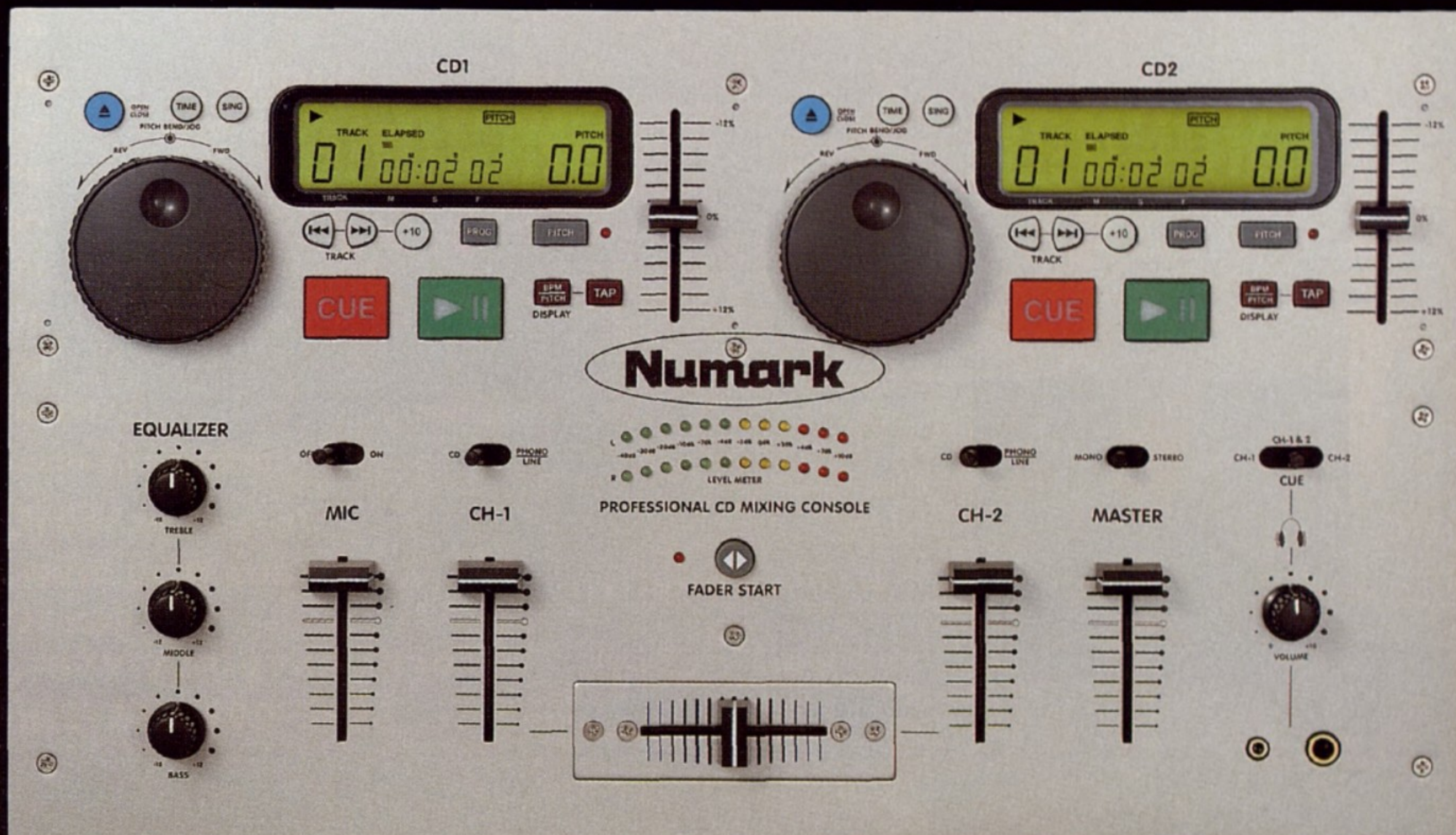
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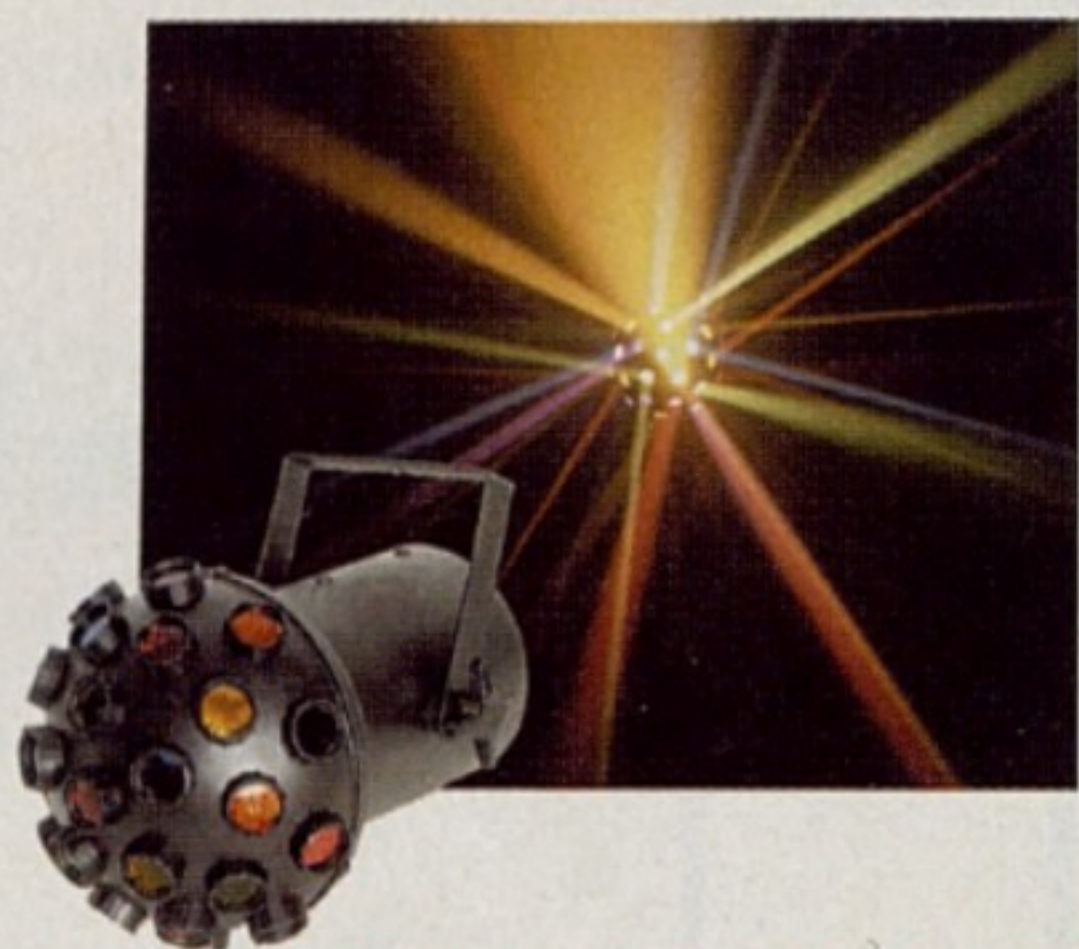
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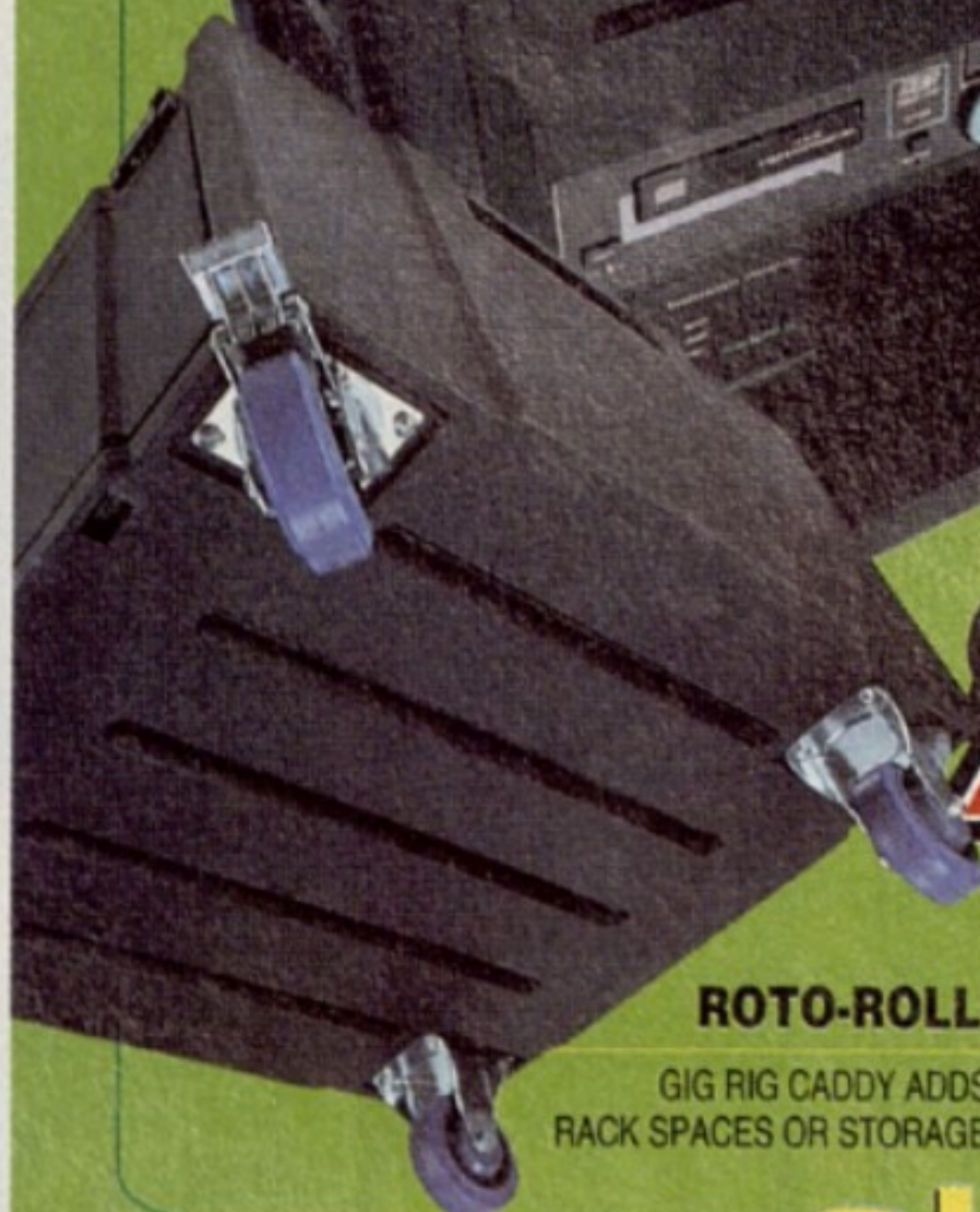
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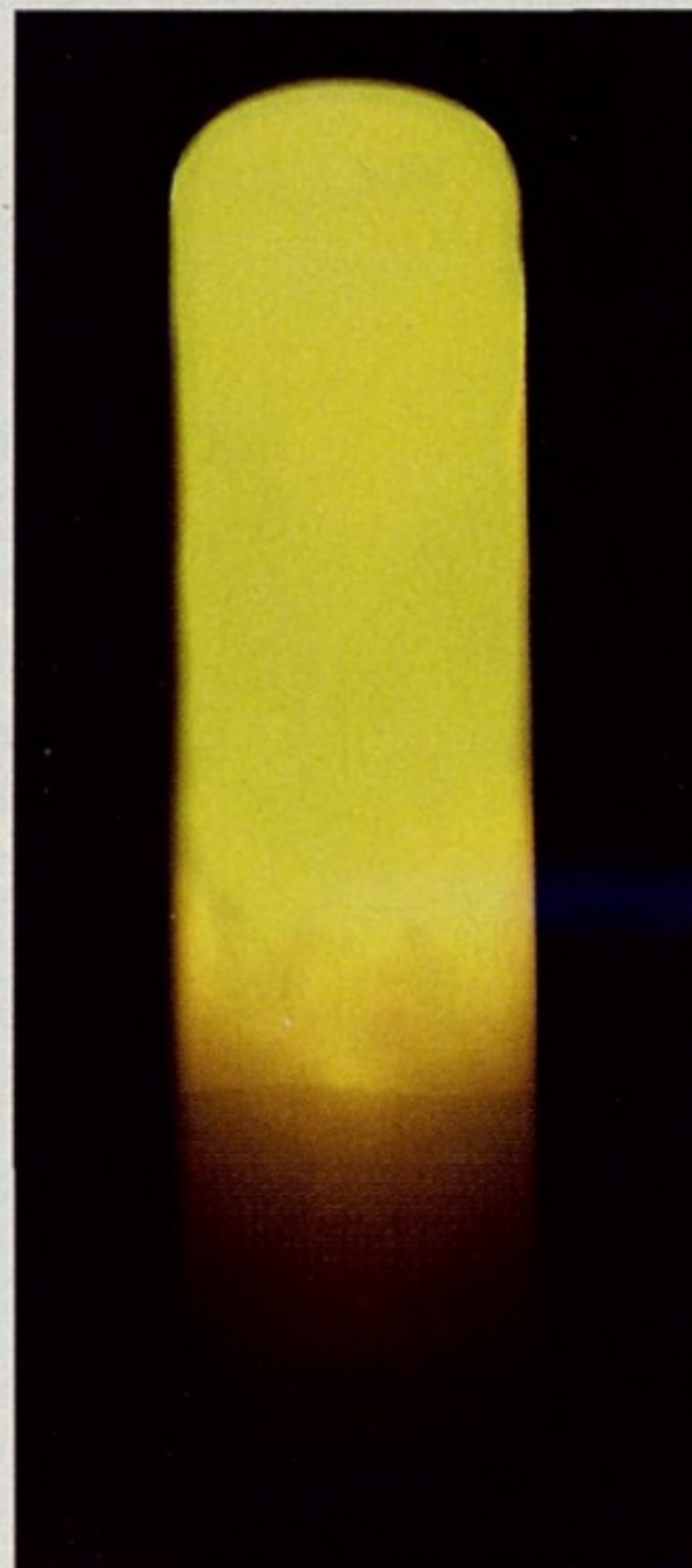
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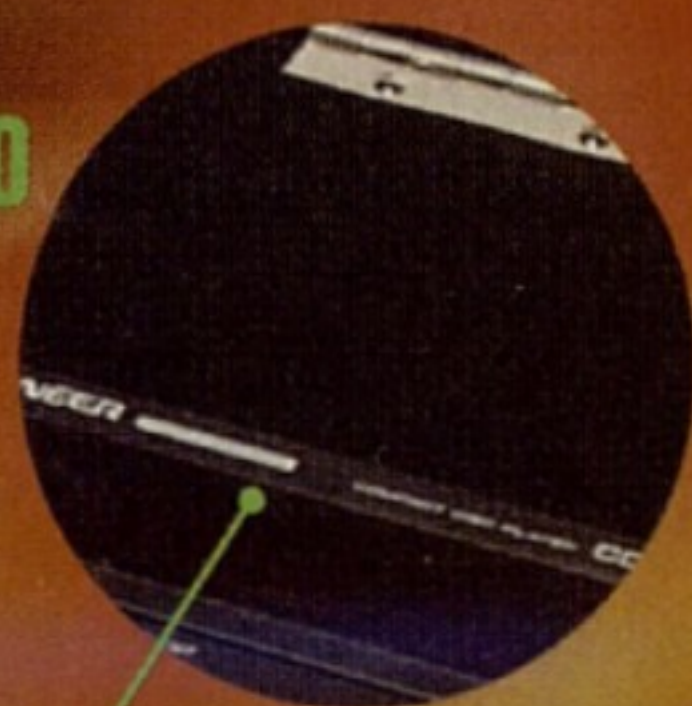


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# Racking Up a Winning Score:

## THE 19" DUAL CD PLAYER GAME, PART II

In our last issue, we took an in-depth look at two of the latest entries on the playing field of 19" dual CD players. (See *Mobile Beat*, June/July 2000 for reviews of American DJ's DCD-PRO500 and Pioneer's CMX-5000.) This time around we'll step back for a broader view of what's currently available from the major manufacturers in this arena.

Keep in mind that this is not a review of each CD player but a comparison of features and prices. We will point out functions unique to certain units, but it's up to you to find out how each player feels in action. Test drive players that interest you to see which fea-

however, remember that in most cases you'll be able to find them for sale at substantially lower prices. Shop around before you cough up your cash.

### GO CONFIGURE

The 3-rackspace controller / 2-rackspace player configuration is the most common one in the 19" dual CDP world. There are, however, some interesting exceptions to be found in our current lineup. If you are looking for the smallest footprint, the Gem CD-55's remote takes up only 2 spaces. The other companies (except 19" newcomers Tascam and Pioneer) offer models with 2U controllers but with fewer bells and whistles than the ones mentioned here.

More dramatic alternatives are available from Vestax and Tascam. Tascam's CD-302 is packaged as a typical dual deck but the two control sections can be separated if needed. The Vestax CDX-35 is actually sold as a single controller/player combination with the ability to add on another player or controller as needed. Optional brackets let you fit the individual pieces into a 19" rack. A single controller can run two players by switching between A and B. It can also control play, pause and cue on the unselected player while the selected one is fully operational. For more precise mixing, you can add another controller later.

### SAFE AND SOUND

The Pioneer CMX-5000 is the only one among these units to offer an alternative to the ubiquitous drawer-loading transport. Rather than join the crowd, they stuck with the front slot-

loading mechanism familiar to anyone who has used Pioneer's single CD players. Advantages to this system are the lack of a drawer sticking out to get bumped and faster potential cue-up time.

If you forget to close your drawer, the majority of these players have you covered. Six out of nine have an automatic closing function that kicks in after thirty or sixty seconds. A number of the models also shut down the transport motor after a period of inactivity (sleep mode).

Once the CD is inside the player and you're jamming, what about protection from skipping? Most manufacturers are relying on digital buffer memories that read ahead on the track you're playing. Usually the player's laser needs only a few seconds to find its place again after being bumped, so the average buffer time is ten seconds. Numark's CDN-34S is the current champion with 12 seconds per drive. The DCD-PRO500 from American DJ employs a unique mechanical anti-skip protection design.

### START ME UP

Part of what makes these professional DJ CD players is their advanced technology for simply getting the song started. All feature "instant-start," meaning that there is no noticeable delay between pressing the start button and



tures are most useful for your style of mixing. For example, the seamless loop function on one unit may be easier for you to use than the one on another unit. In other words, check the specs, then go to the store!

We'll be looking at the following units: the American DJ DCD-PRO500, Denon DN-2600F, Gem Sound CD-55, Gemini Sound Products CD-340, next! by Stanton NCD-7000, Numark CDN-34S, Pioneer CMX-5000, Tascam CD-302, and Vestax CDX-35.

These units are obviously the cream of the dual CDP crop. Their list prices reveal this, as most of them hover above or just below the \$1,000 mark. Before this discourages you,





# DJSHOPPER

having the track begin. "True" instant start is arguably 0.015 seconds or less. (Numark and Gemini list this figure for their players; Pioneer lists 0.01.) Some of the players also have a function to eliminate any "dead air" at the beginning of a track. This is usually called auto-cue. These terms are sometimes used interchangeably, so your best bet is to get your hands on the units you're interested in and give them a start-up torture test of your own!

A number of models offer an automatic "fader start" function. This feature enables the player to start a track playing in response to

the movement of the crossfader on a compatible mixer (typically the same brand).



## RIGHT ON THE BUTTONS

There are generally two types of buttons on the CD players: 1) essential controls like cue, play/pause and track search as well as 2) special feature controls. Many of these special features are quickly becoming standard. You'll find all the essential buttons on the units mentioned here, with Gemini also offering an additional cue button for each transport. Another unique cue design worth mentioning is Vestax's new "point focus" feature, found on their CDX-35. It allows you to adjust the amount of looped sound triggered when you hit the cue button from 0.013 up to 3 seconds. This can eliminate the need for repeated button pushing to locate your desired cue point.

As for special features, each player of-

fers variations on common themes. One theme is instant access. A few models let you save cue points, loops, entire tracks, or samples that can be triggered immediately at the touch of a button. This feature is variously called "hot," "flash" or "instant" start. Some players, like the NCD-7000, assign cue points to a number of buttons (in this case ten per side), while others contain memory banks that can store more information. These require an extra button-push or two to set up before your performance. Tascam's CD-302 allows you to store up to a thousand pieces of data for later use. Direct track access buttons seem to be out of favor at the moment, as only three units have them. As an alternative, the DN-2600F has a rotary track selector knob, which you turn and press to access tracks and other info.



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### Rack Cases

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## DJSHOPPER



Another important function for dance music manipulation is looping. The term "seamless loop" is becoming more of a reality as the players with this capability are offering better and better resolution. The Numark and Pioneer models allow you to edit your loops, while The DCD-PRO500 can reverse them. Denon's DN-2600F features two separate loops for each transport.

### GETTIN' JOGGY WIT' IT

The jog/shuttle wheel has become an essential tool for mixing. All the players here allow multi-speed searching and scanning with



their wheels. The trend has also been toward a more vinyl-like response, with the wheel directly triggering the sound of the CD and changing pitch according to the rate of spin. Most of the units let you use the jog wheel to play tracks in reverse; the CDX-35 also provides a button for this function. For pitch or key changes that don't need to be "on-the-fly", each player also provides a slider for precise settings. An interesting control alternative is found on the Gem CD-55. Along with jog dials, it also has joystick that controls both cueing and pitch bend.

cont'd page 48



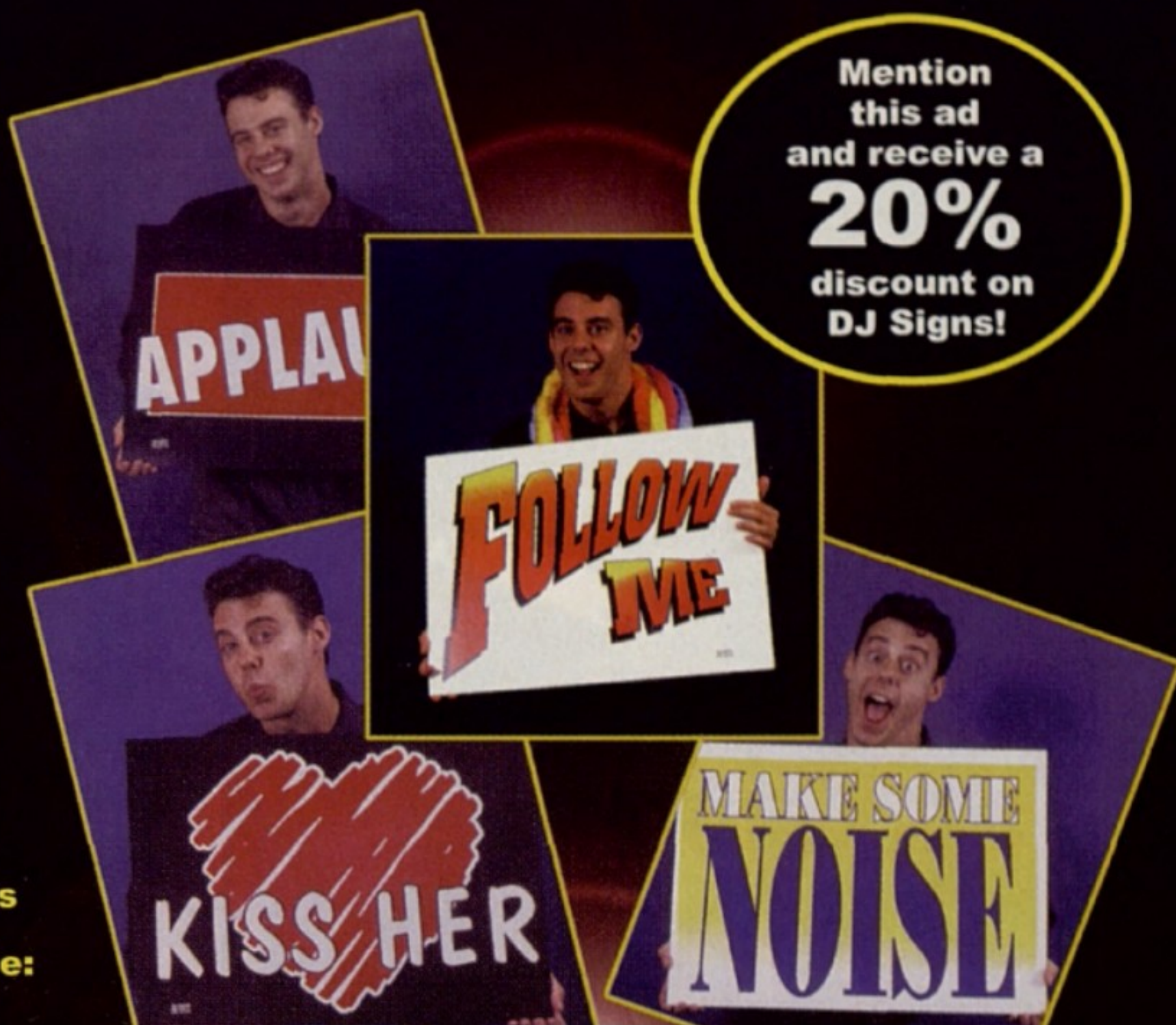


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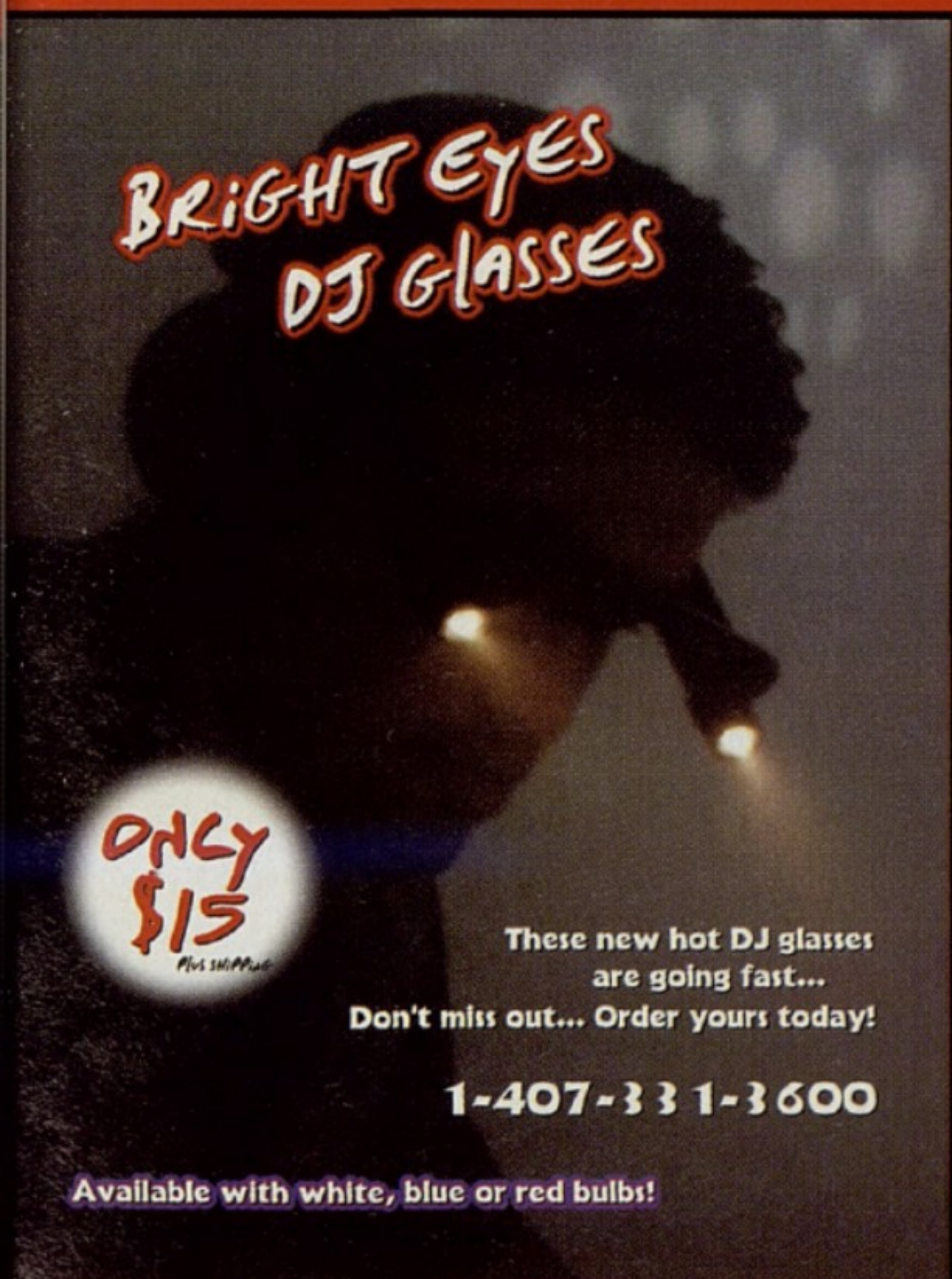
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THE OUTER LIMIT


*Club View*

# Life in "The Outer Limit"

**L**ike a Phoenix rising from the ashes, the former Cinema South Carmike movie theater in Nashville has been transformed into The Outer Limit. The three million dollar project, which opened to rave reviews last June, features four state-of-the-art nightclubs under one roof. Thanks to some very ingenious engineering, the 25,000 sq.ft. building required no structural changes. Even the sloped floors were used in the design of the massive year-long project.

The centerpiece, in what was the former theatre lobby, is the Nexus Grill, a laid-back '50s style diner. Theater #1 is now Club Hysteria, a live music venue dedicated to presenting the best local and national talent to Nashvillians. This venue screams for live music with a multilevel stage and a cutting edge sound and lighting system.

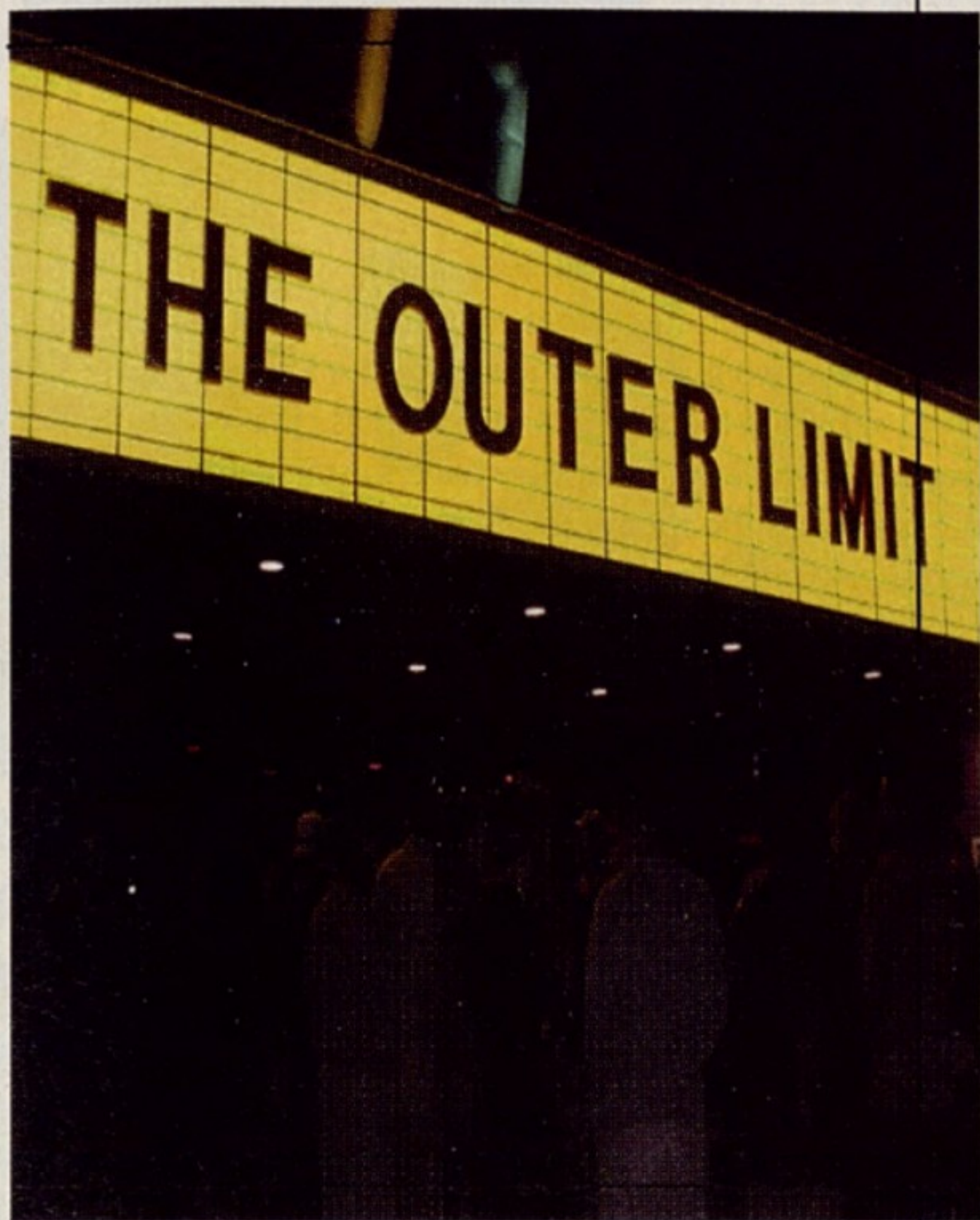
Theater #2 has been transformed into the



*Club Lava Lair*



Lava Lair, an underground cave with a fire breathing dragon, an exploding volcano and laser light show pulsing to techno and house music. The thermometer-shaped dance floor is washed by an incredible light show with a moving truss, designed by Martin . The mood of the club is dark, with several large stone carved entrances and giant gargoyles placed around the room.



Theater #3 is now Coconutz Karaoke Fun Bar where you can sit on a beach in an Adirondack chair and watch the fun. This room is set in a tropical paradise with a giant waterfall on stage.

Theater #4 is the flagship room of The Outer Limit, called Neptune's. Imagine dancing on the bow of a 75-foot sunken pirate ship. The Bubble Room is a former projection booth that serves as a VIP-only room overlooking the bow of the ship in Neptune's. The main bar is decorated with a 36-foot long bubble



*Club Hysteria*

wall with an incredible mermaid mural painted behind it. Moving oil lights create the sense that you are actually underwater. Weekly attendance is over 5,000 and still growing at a fast pace with some nights having a 90-minute wait to enter the club.

The nightclub is owned and operated by Anthony Fidanza who has overseen several multi-venues across the country. Construction of each venue was designed and implemented by David Goodson of Masterpiece Studios, with music for all 4 rooms provided by The Source DJ Music Supply. If you're planning a visit to Nashville click on <http://www.theouterlimit.com> to plan your nightly party schedule. This amazing club is worth the trip. Make sure you say hi to Ace on deck in the DJ booth at Neptune's.

*Dennis "Ace" Swartz is the entertainment director for suburban Nashville's The Outer Limit. Initially a mobile operator, Swartz has six years of club experience, spinning at clubs like Graham Central Station, Bellbottoms, Club Mere' Bulles and other popular venues. On assignment for Mobile Beat, Dave Kreiner caught up with Ace recently in the booth at Neptune's, situated just in front of the captain's wheel.*

Mobile Beat: What's the most popular music format in your clubs?

Ace: Top 40, a little hip hop, modern rock, and party songs. People want to hear music they know early so they feel comfortable, then I hit





them with the new stuff after 11PM. If they want harder-edged dance music, they can go to Lava Lair. There's so much variety here under one roof. Just because we're in Nashville doesn't mean we play country music!"

MB: What are your responsibilities?

Ace: I monitor the formats of the DJs in all four rooms, the two audio engineers and the karaoke host, and I also DJ in Neptune's. I give the DJs creative freedom in their sets, but they have to stay within the guidelines for the room. With four different concepts under one roof, we have to keep the integrity of each club's musical format and make sure they don't sound the same or play the same music.

MB: Do you see any particular trends in musical styles?

Ace: Latin is still picking up momentum with Latin House and better high-energy euro pop dance music like Eiffel 65, Sonique, Alice DJ and others making their way from club to radio. Hip Hop is still strong but we have dropped our nightly percentages. Seventies is way dead but eighties is still big. It is definitely trending back to newer, higher BPM dance music.

MB: Tell us about your own DJ style.

Ace: It's all in the presentation. I can play a lot of "left turn" music (a big departure from current programming, ie: a dance set into "Don't Rock the Boat") and get away with it because I set it up with big hits on either side of the left turn song. I never program the same songs in the same order to avoid being predictable. In fact, our variety of music programming sets us apart from any club in the city.

MB: What about promotions?

Ace: We are a very promotion-driven venue. We have salsa dancing on Saturday with dance instructors, a Chrysler "PT Cruiser" giveaway, a "Barely Legal" bikini contest on Sunday, and a different male review on Wednesday for the ladies. We have two live radio remotes with WRVW 107.5 in the Top 40 room, and a live remote with 102.9 "The Buzz" and college student night on Friday. Two national touring live bands a month, such as Warrant, Skid Row, Bullet Boys, Quiet Riot, and other tribute bands appear in Club Hysteria.

David Kreiner is the owner of The Source DJ Music Supply. They are the nation's largest supplier for mobile and nightclub DJs with CD compilations, 12" vinyl, remixes and much more. For a free catalog call 800-775-3472, email [SCMSRECORD@aol.com](mailto:SCMSRECORD@aol.com), or surf [www.thesourceformusic.com](http://www.thesourceformusic.com)



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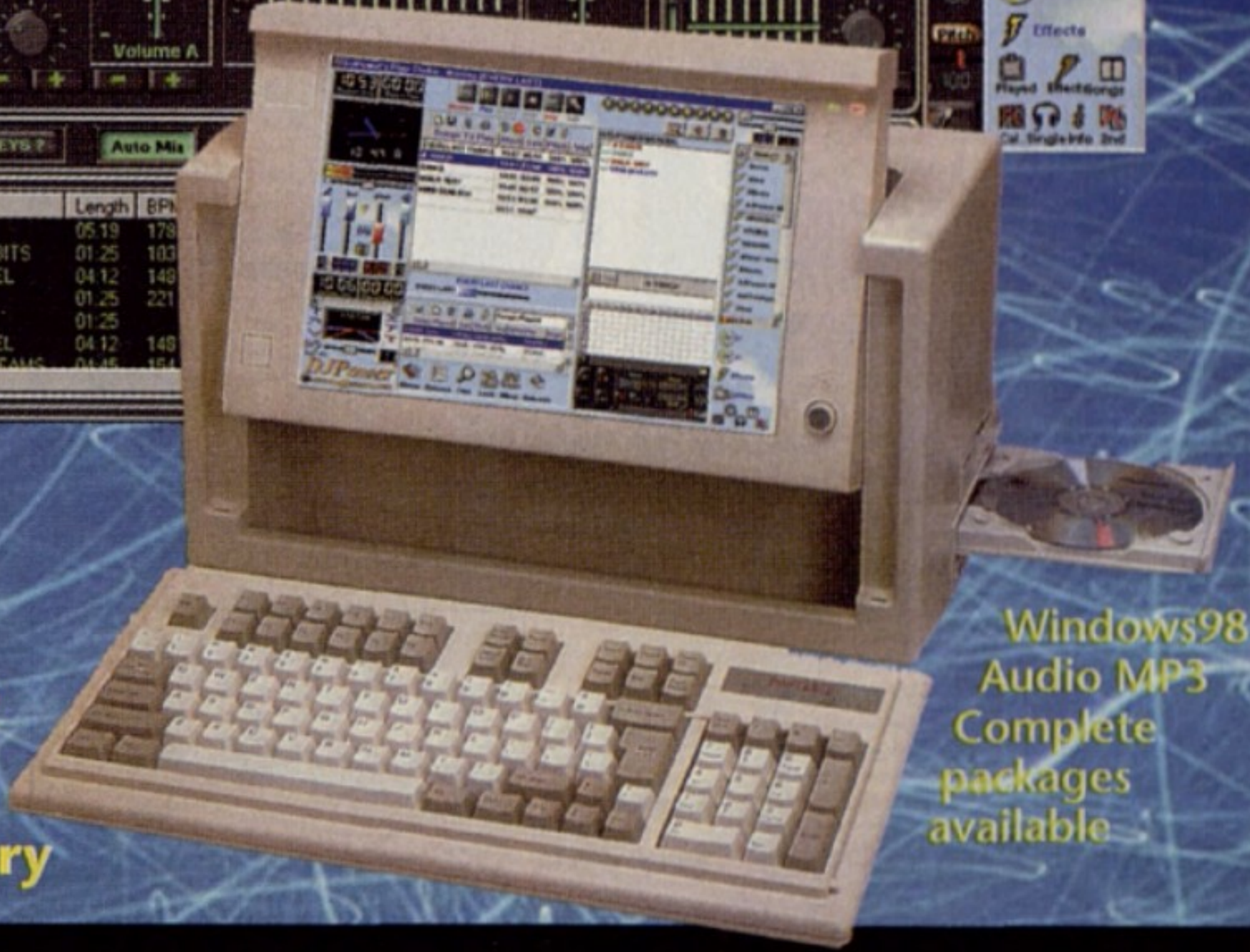
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## Totally Hip and Hollywood

As an experienced club promoter and owner, Bruce Perdwew knew exactly what he wanted in an entertainment environment when he opened "Club Blue" in Hollywood: a club

designed to meet the demand for a diverse mix of cutting-edge music, along with an exciting, trendy atmosphere.

Perdwew and partners took an old 8000 sq. ft. theater and transformed it into one of Hollywood's hottest dance clubs. They divided the club into two rooms, each featuring a different style of music on any given night of the week. Depending on the evening, those who step onto Club Blue's two dance floors may find music ranging from hypnotic trance to eerie goth, the rapture of rave or the ever-popular alternative music.

To accompany the music, the club offers a wild light show, which is built around the selected theme for the night. In order to provide the versatile effects needed to create a spectacular light show night after night, an ensemble of fixtures and controllers from American DJ were chosen for the job.

As well as being the owner of this roaring club, Perdwew says that he is "one who likes to have his fingers in everything." He personally hand-picked each of the lighting effects that would be used in Club Blue. "I chose American DJ lighting, because I have had good experiences with their products in the past," said Perdwew, "Their products provide the flexibility we need to accompany the wide range of music we play. Using American DJ fixtures and controllers, we can completely change the light show so that it complements whatever style of music we're playing on a particular night."

To provide this wide diversity, Perdwew chose 18 Mighty Scans, 2 Fan 1000s, 14 Sparkles, 6 Color Gems, 6 150 DMX Strobe Lites, 2 Groove Wheels, 20 PL 1000Clube Pin Spots. Pulling all these breath-taking effects together are three American DJ controllers: 2 Show Designers, and a DMX Operator. Along with multi-color beams and gobos, Perdwew added some more unusual effects. For example, the Groove Wheel is a professional oil wheel projector which—as its name suggests—will take anyone back to the "groovy" '60s with its psychedelic patterns and colors. The responsibility of installing the new lighting system in Club Blue was given to Dave Meek, a lighting contractor with No Static (Gardena, California, 1-888-NO STATIC. With its exhilarating environment, Club Blue become a destination where the "hip and trendy" gather for a night out on the town. Its dance floors are usually packed with a capacity crowd of over 650 people.





# TALK *about* SUB MIXERS

BY MIKE STARNES

Most new DJ mixers have a life expectancy far beyond those produced just a decade ago. Yet, even with constant improvements, life is full of surprises that even the manufacturers can't engineer for. The possibility that some slightly "enthused" music fan will dump his drink in the sliders and toast your main mixer may seem remote, but accidents happen. And what about those times when you wish you had just one more channel to work with?

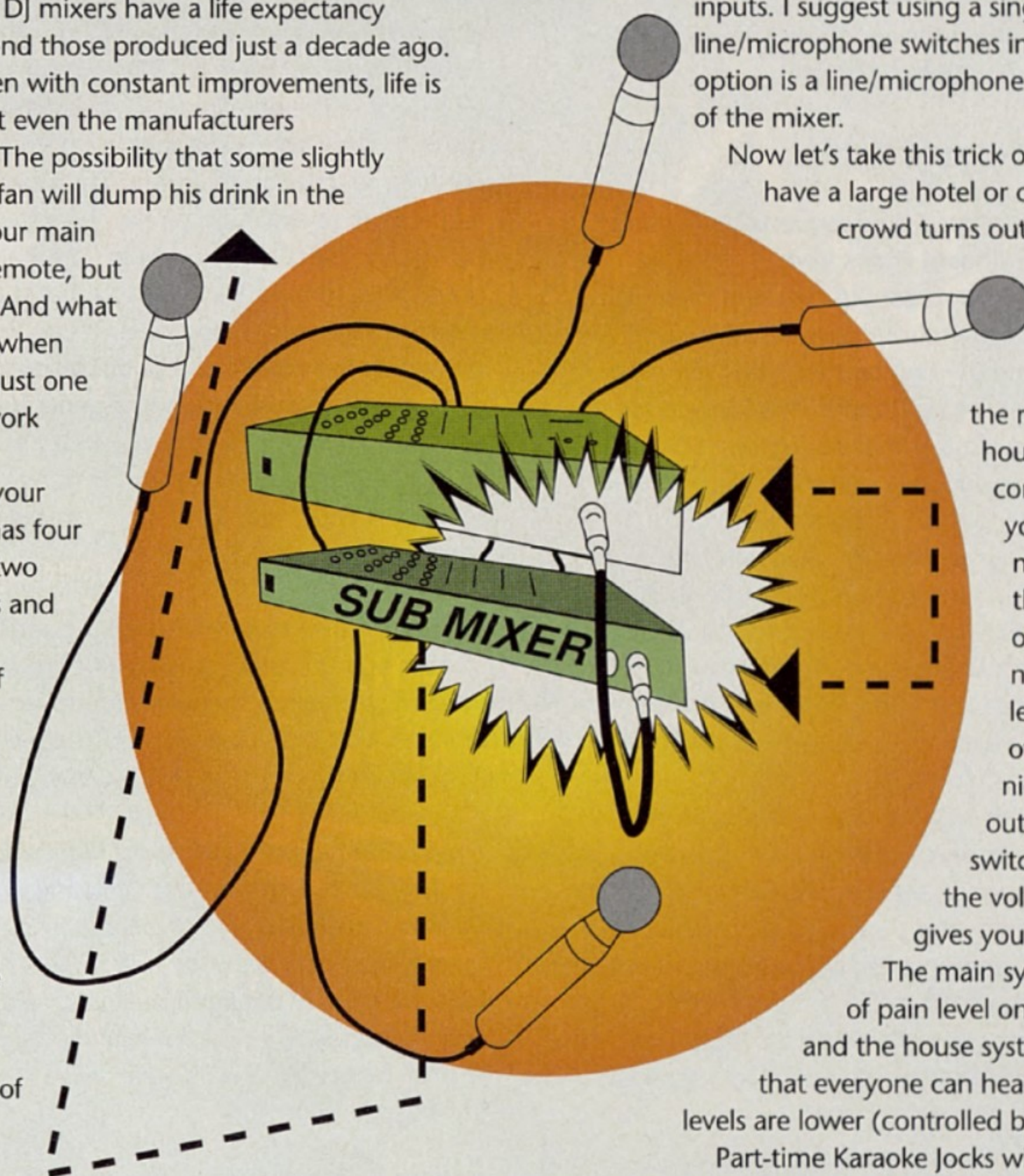
Let us suppose your average DJ mixer has four sliders controlling two microphone inputs and four to six line-ins. Since the output of most DJ mixers is high impedance line level, you should be able to use your backup mixer as a sub mixer. To do this, simply connect the output of the sub mixer into any working line input of the regular mixer. This subtracts one channel from the main mixer but adds a number of channels via the sub mixer. Suppose you have two phono inputs, six lines, and two microphone inputs in your mixer. The sub mixer gives you extra mic and line

inputs. I suggest using a single rack space mixer with line/microphone switches in each channel. A valuable option is a line/microphone level switch on the output of the mixer.

Now let's take this trick on the road. Let's say you have a large hotel or convention center gig. The crowd turns out to be four times what your client expected. There's a great house PA in the room, but how do you get your line level to match the required mic level of the house system? You simply connect the tape output of your main mixer into the sub mixer. You can then patch the microphone level output of the sub mixer into the nearest house microphone level input (with permission, of course) through a convenient wall jack. With the output of the sub mixer switched to microphone level, the volume control on that mixer gives you two "zones" of volume.

The main system controls the threshold of pain level on the dance floor (as usual), and the house system acts as a fill system so that everyone can hear, but the off dance floor levels are lower (controlled by you).

Part-time Karaoke Jocks will appreciate being able to add extra microphones through the use of the second mixer. Please note, however, that extreme caution must be used when matching the gains of the two mixers in use by you and the house systems. Since the record





## TRICKS OF THE TRADE

output is a constant level you should always give yourself some extra headroom. There is the potential of damage to the house system since most hotel systems in use are 8" ceiling speakers with 70 volt transformers.

### *More, you say?*

Are you anticipating your crowd requests by printing copies of the weekly Billboard charts from [www.billboard.com](http://www.billboard.com)? Are you double-checking them with the Rick Dees Weekly Top 40 from [www.rickdees.com](http://www.rickdees.com)? Are you still lugging around the ring binders with your music since the old computer is earthbound? Now is the time to check out those cheap laptops that can replace several ring binders. I have a black and white unit that my computer service tech traded me for next to nothing.

Have you offered your services to the local Chamber of Commerce as a Fourth of July (or any holiday) parade MC with sound system? Have you tried music for car auctions? Have you done a dog show (not a dog and pony show)? Most of these functions can be very financially rewarding. They can also be done with small speakers on stands, in most cases.

One of our local DJ companies does a mailer to the apartment association in his city. He offers, in the spring and summer months, a radically reduced rate for three or four hours near the apartment pool as long as the party is over by 5:30 or 6 PM. This enables him to do two events in one day most of the summer.

Another trick is to pay close attention to the set-up crews at all of the local hotels in which you play. Making friends

with them is mandatory, but I always go one step beyond. I set up early to sound check the system (Doesn't everyone?) and then I read the room. In our area of the world there is a large section of the workforce in the hotel industry that is Hispanic. I play music to their taste while they are putting the finishing touches on the room. This practice has secured me several high profile employee parties at the hotels. These are typically in "off times" since the hotels have to book their events around their mainstream events. Good manners and courtesy with the hotel employees can result in quick set ups, free food, load out assistance, and a good feeling when even the employees dance to your tunes.

Remember to send us your ideas. As a survivor of tornadoes and floods at DJ gigs I can safely say, "Be careful, it's a jungle out there!"

Tricks of the Trade is devoted to exposing and sharing any and every little trick or tip that can save you time, money, or generally improve your quality of life as a DJ. If you have a trick to share, fax it to 716-385-3637 or e-mail it to [trick@mobilebeat.com](mailto:trick@mobilebeat.com)

*Mike Starnes is the Director of Marketing and Sales for Anvil Cases, Calzone Case Company, and the Majecal Case Company. For more than 25 years he has owned his own DJ company with a client base that includes major record labels, multiple radio stations, national conventions, and several hotel and restaurant chains. He never lets a little thing like the truth stand in the way of a good story.*



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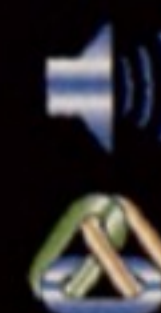


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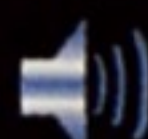
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## DJSHOPPER

### EASY DOES IT

Do you want even more convenient mobile mixing? A number of units provide a relay play or "flip-flop" function, which automatically alternates between each transport, playing successive tracks. Last issue Henry Collins detailed the CMX-5000's auto-mix functions, which take programmed play even a step further. Tascam included auto-



matic tempo sync and beat sync on the CD-302 to make beat matching easier.

Ever-increasing ease and control seem to characterize the constant progress in the 19" dual CD player game. The competition remains fierce; hopefully this overview has given you a little more to go on when you start adding up the scores.

19" DUAL CD PLAYERS	Am DJ DCD-PRO500	Denon DN-2600F	GemSound CD-55	Gemini CD-340	next! by Stanton NCD-7000	Numark CDN-34S	Pioneer CMX-5000	Tascam CD-302	Vestax CDX-35
MSRP	\$1249.99	\$1650.00	\$799.00	\$999.95	\$995.00	\$1050.00	\$1,799.00	\$1,300.00	\$1,499 / \$470
CONFIG	C=3U P=2U	C=3U P=2U	C=2U P=2U	C=3U P=2U	C=3U P=2U	C=3U P=2U	C=3U P=2U	C=5U* P=2U	C=4U** P=2U**
LOADING	DRAWER	DRAWER	DRAWER	DRAWER	DRAWER	DRAWER	SLOT	DRAWER	DRAWER
DISPLAY	LCD	LED	LCD	LCD	LCD	LCD	LED	LED	LED
AUTO CLOSE	YES	YES	YES		YES	YES	NA	YES	
SLEEP	YES	YES			YES			YES	
SHOCK PROTECT	MECH.	10 SEC/SIDE		10 SEC/SIDE		12 SEC/SIDE	8 SEC/SIDE	10 SEC/SIDE	
INSTANT START	YES	YES	YES	YES	YES	YES	YES	YES	YES
AUTO-CUE	YES	YES	YES	YES	YES	YES	YES	YES	YES
FADER START	YES	YES		YES	YES	YES	YES	YES	
PROGRAM	30/30	YES		YES	30/30	30	YES	30	
RELAY-PLAY	YES		YES		YES		AUTO-MIX		YES
DIRECT ACCESS	KEYPAD			10/10					
INSTANT ACCESS	6/6	2/2			10/10			10/10	
MEMORY	80 ITEMS	300 ITEMS						1000 ITEMS	
SEAMLESS LOOP	YES	YES (2/SIDE)			YES	YES	YES	YES	YES
JOG DIAL	SEARCH BEND	SEARCH ±KEY BRAKE	SEARCH REVERSE STUTTER	SEARCH REVERSE STUTTER	SEARCH BEND	SEARCH REVERSE STUTTER	SEARCH REVERSE	SEARCH SCRATCH	SEARCH REVERSE ±PITCH
	P-8,12,16 B-16	P-10,16 B-32	P-8,16 B-16 JOYSTICK	P-8,12,16 B-16	P-8,12,16 B-16	P-12 B-16	T-6/10/16 P/B-6	T/P-8,16,32	T-10 P-20

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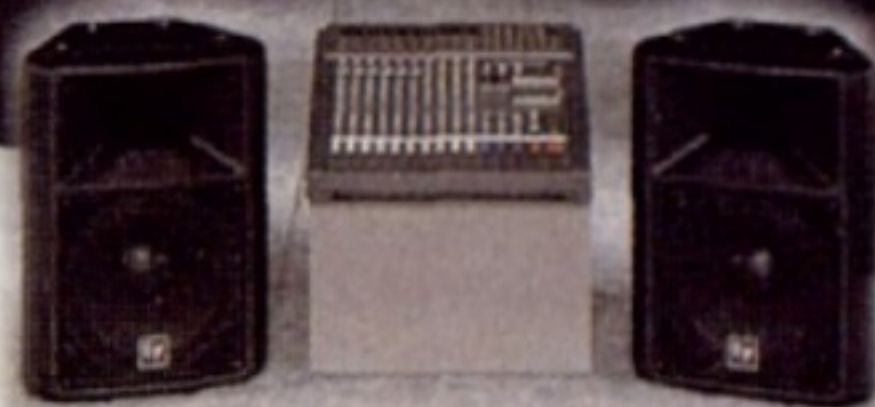
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Lynda Schoon shows off  
Pyle's PYD1950, a four  
channel mixer with 2TT, 6  
line and 2 mic inputs,  
assignable crossfader and  
dual ten-band equalization.

## NSCA Report

With technology advancing at an ever increasing  
rate, purveyors of pro sound products are grasping

every opportunity to  
showcase their hot-  
test wares.

At the Na-  
tional Sys-  
t e m  
Contractor's  
S h o w  
(NSCA) in  
Las Vegas

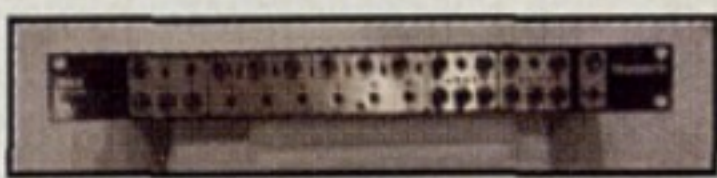
(4/29-5/1) major players in

the DJ/karaoke marketplace were in the mix to demonstrate the  
wide and varied applications for their products. As  
the name implies, NSCA is a traditional show for  
designers of electronic systems. Under that umbrella

you'll find  
typical 8  
sound sys-  
t e m s,  
70volt  
house  
sound sys-  
t e m s,  
video  
s y s t e m s,  
alarm and  
phone sys-  
t e m s, and  
countless  
products di-  
rectly and indirectly related.

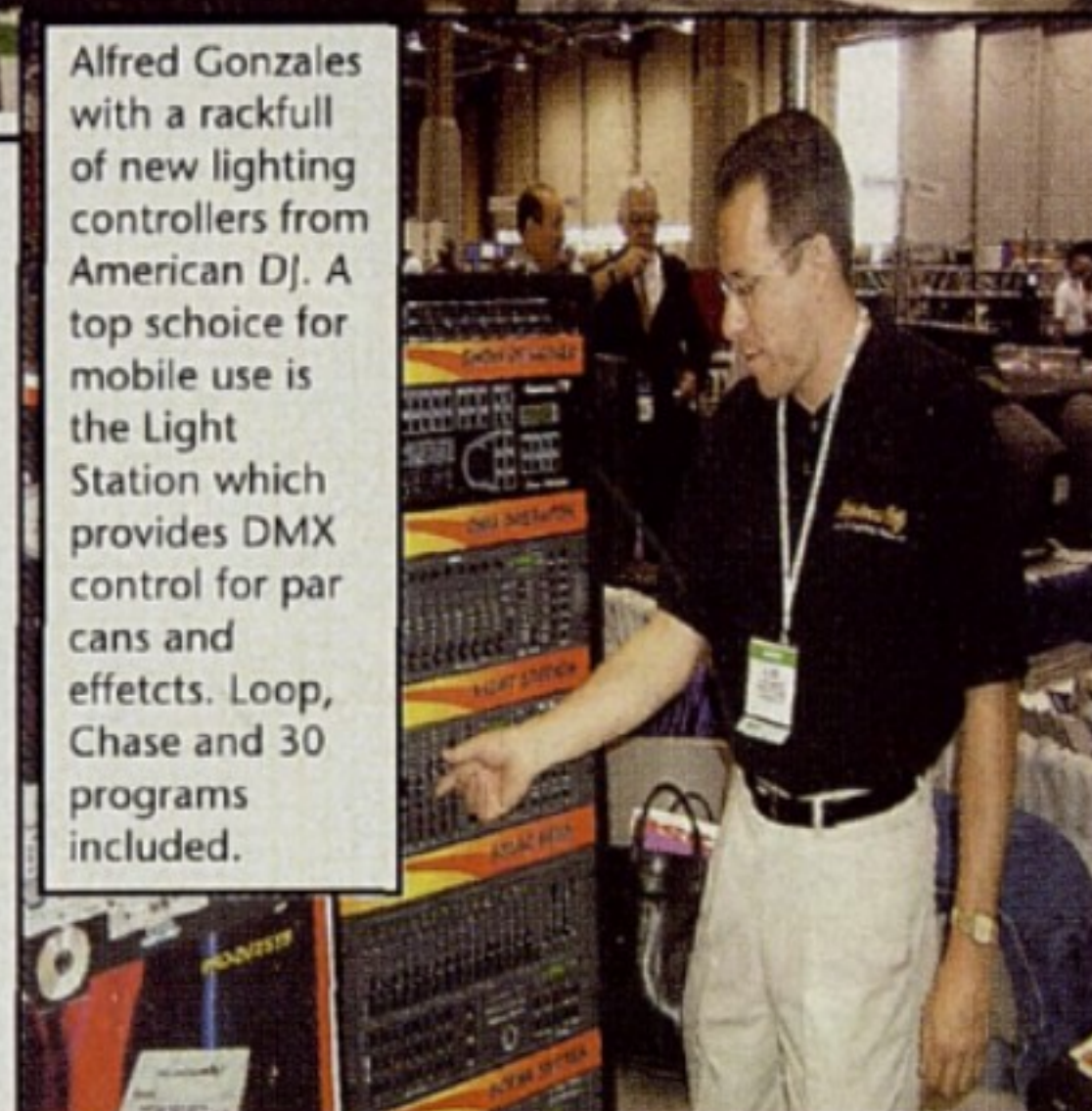
Barry Seiden of Gem Sound explained  
it like this, "This show attracts people who want to know every  
detail of how our products work... they are very conscious of the  
specs... price, on the other hand, is not a huge priority. Their concern is how well a particular product will fit into the whole  
system, whether it be a club, church or somewhere else. It's much  
different than a DJ show."

Traditionally, NSCA has had it's own "look and feel."  
All booths have been the same size, backdrops have been limited  
to below eye level and sound demonstrations have been restricted  
to special demo rooms removed from the show floor. Show pro-  
ducers have decided, however, to go the way of LDI and NAMM  
and drop some of the restrictions for the next event, scheduled  
for March 8-10, 2001 in Orlando.



For use in clubs, for karaoke or as a  
submixer for your DJ system, Numark's  
RM6 has 6 line, 1 phono and 3 mic  
inputs (one on front) which can be  
assigned to 2 zone outputs (balanced  
and unbalanced). Fingertip front panel  
control for 3-bands of EQ, gain and  
panning for each zone are easily  
accessible.

Alfred Gonzales  
with a rackfull  
of new lighting  
controllers from  
American DJ. A  
top choice for  
mobile use is  
the Light  
Station which  
provides DMX  
control for par  
cans and  
effects. Loop,  
Chase and 30  
programs  
included.



Steve Welch from  
Bose with the  
new Panaray  
LT9702,  
designed for long  
throw.



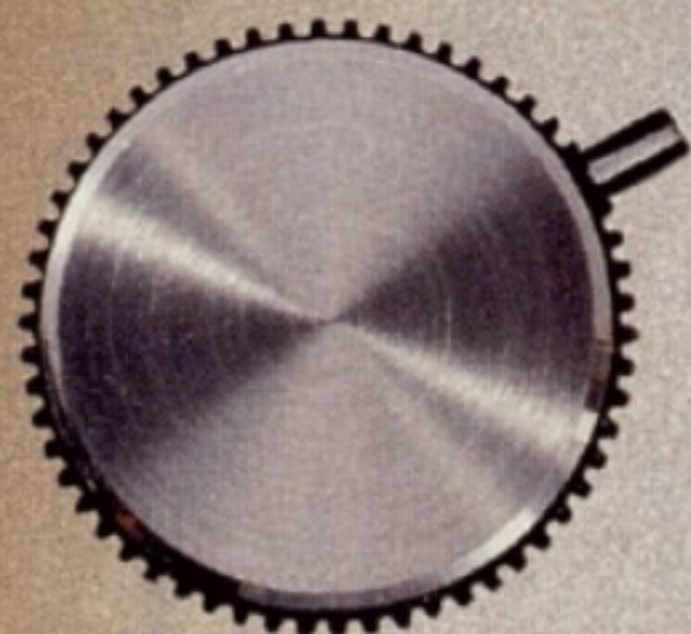
Gemini's new SP-1 Circle  
Surround Sound Processor  
provides for home theatre  
sound on the dancefloor.  
Features include 4 different  
outputs plus sub and a built-  
in electronic crossover.



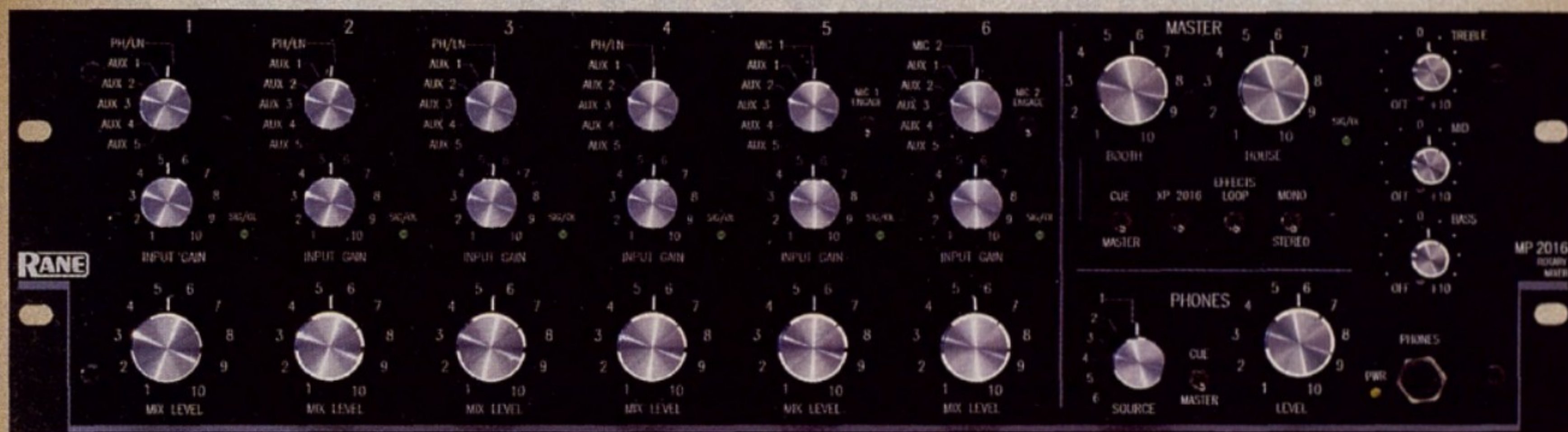
Representing the karaoke side,  
Haw-Renn Chen of H & F  
technologies was on hand with a  
complete line of microphones and  
two new mixers well equipped for  
permanent or portable  
applications.



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# The Evolution of the DJ

## *Are you facing extinction?*

By MIKE FICHER

**D**o you find yourself hesitating after telling someone you're a Mobile DJ knowing that nine out of ten times the next question will be, "Really?... What's a Mobile DJ?"

It's a fact that what you and I do requires more than a simple explanation. The good news, however, is that the term "Mobile DJ" is rapidly going the way of the 8-track tape, the 45rpm single and digital compact cassettes.

Considering that the term "Disc Jockey" primarily describes someone who programs recorded music wrapped around a bit of entertaining vocal patter, we must ask ourselves just how well does that describe what we do? Has this term, originally coined in the early 1950s, become too narrow? Is it too limiting? Don't most of your clients want someone who does more than just provide recorded music with a bit of entertaining patter?

Here in the new millennium the playing field has been leveled by technology. Clients are seeking greater return on their entertainment investment and Mobile Jocks are looking for ways to meet the demand for more individualized events. Perhaps we could benefit by broadening the

perception of who we are and what we do. Maybe it's time to adopt a new name for an ever-evolving profession!

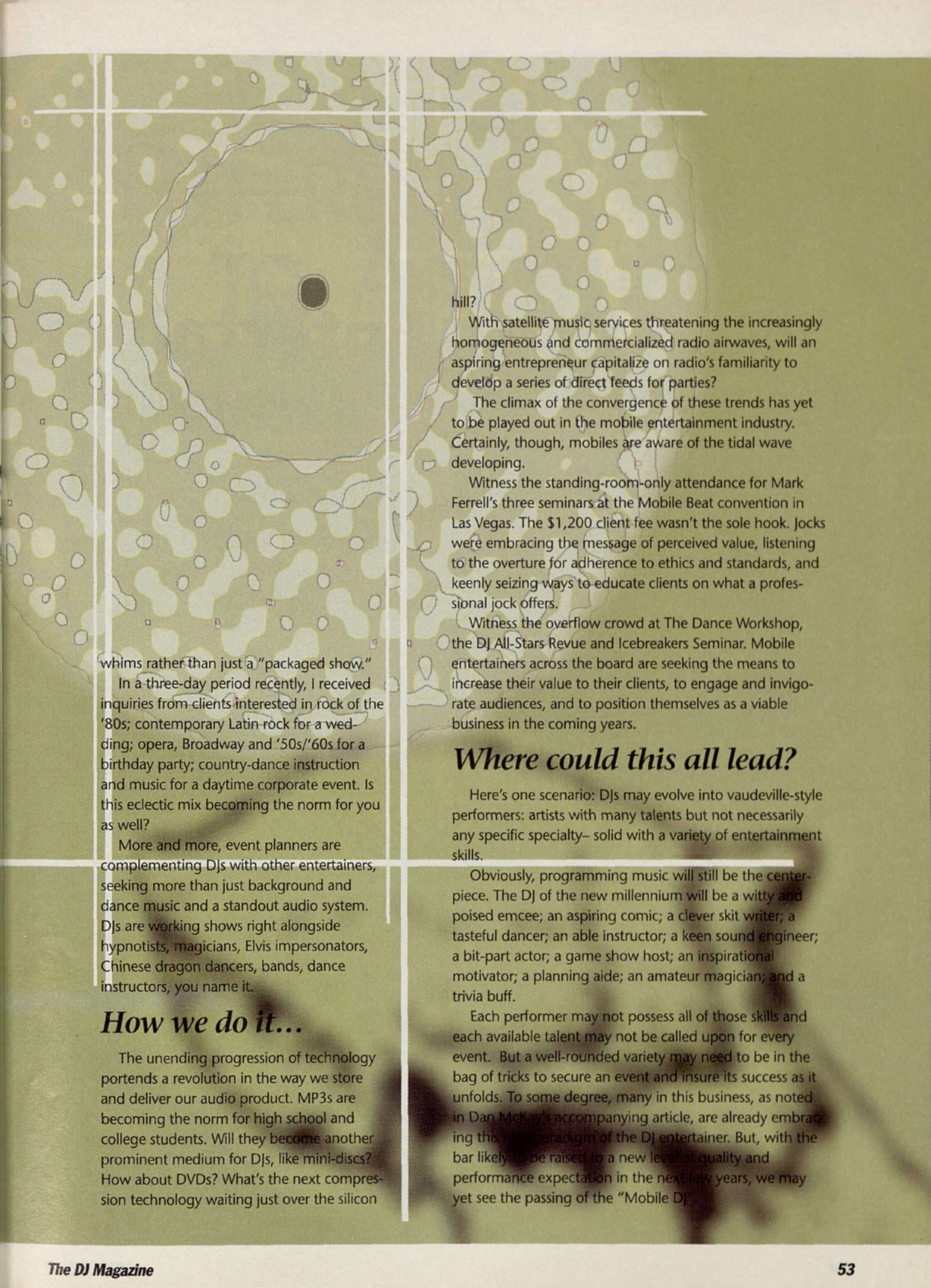
## *What we do...*

Our clients are certainly expanding their view of what we do—maybe we should, too. In the infancy of the MDJ profession, a cool stereo system, an expansive record or cassette library and the willingness to travel and establish a presence on-site was a sufficient foundation for a respectable business. Now clients ask, "Is that all you do?"

At random moments during the last three decades, some mobiles have offered variations on the basic DJ theme. Some jocks have accompanied their recorded selections with live musical instruments; some have sung a few tunes along with pre-recorded background tracks; and some, including my own company, have carved a niche by offering dance instruction and/or performances as an option to the entertainment package. These novel twists on the format remain exceptions rather than a perceptible trend.

The ever growing sophistication of clients' demands, the changing nature of events, and the relentless acceleration of technology are coaxing us to emerge from the cocoon of the console and be much more than just a disc spinner. Clients want events tailored to their tastes and





whims rather than just a "packaged show."

In a three-day period recently, I received inquiries from clients interested in rock of the '80s; contemporary Latin-rock for a wedding; opera, Broadway and '50s/'60s for a birthday party; country-dance instruction and music for a daytime corporate event. Is this eclectic mix becoming the norm for you as well?

More and more, event planners are complementing DJs with other entertainers, seeking more than just background and dance music and a standout audio system. DJs are working shows right alongside hypnotists, magicians, Elvis impersonators, Chinese dragon dancers, bands, dance instructors, you name it.

## *How we do it...*

The unending progression of technology portends a revolution in the way we store and deliver our audio product. MP3s are becoming the norm for high school and college students. Will they become another prominent medium for DJs, like mini-discs? How about DVDs? What's the next compression technology waiting just over the silicon

hill?

With satellite music services threatening the increasingly homogeneous and commercialized radio airwaves, will an aspiring entrepreneur capitalize on radio's familiarity to develop a series of direct feeds for parties?

The climax of the convergence of these trends has yet to be played out in the mobile entertainment industry. Certainly, though, mobiles are aware of the tidal wave developing.

Witness the standing-room-only attendance for Mark Ferrell's three seminars at the Mobile Beat convention in Las Vegas. The \$1,200 client fee wasn't the sole hook. Jocks were embracing the message of perceived value, listening to the overture for adherence to ethics and standards, and keenly seizing ways to educate clients on what a professional jock offers.

Witness the overflow crowd at The Dance Workshop, the DJ All-Stars Revue and Icebreakers Seminar. Mobile entertainers across the board are seeking the means to increase their value to their clients, to engage and invigorate audiences, and to position themselves as a viable business in the coming years.

## *Where could this all lead?*

Here's one scenario: DJs may evolve into vaudeville-style performers: artists with many talents but not necessarily any specific specialty—solid with a variety of entertainment skills.

Obviously, programming music will still be the centerpiece. The DJ of the new millennium will be a witty and poised emcee; an aspiring comic; a clever skit writer; a tasteful dancer; an able instructor; a keen sound engineer; a bit-part actor; a game show host; an inspirational motivator; a planning aide; an amateur magician; and a trivia buff.

Each performer may not possess all of those skills and each available talent may not be called upon for every event. But a well-rounded variety may need to be in the bag of tricks to secure an event and insure its success as it unfolds. To some degree, many in this business, as noted in Dan McKay's accompanying article, are already embracing this new paradigm of the DJ entertainer. But, with the bar likely to be raised to a new level of quality and performance expectation in the next few years, we may yet see the passing of the "Mobile DJ."





# From DJ To Entertainer

## HOW A BIG GEEK CHANGED FROM A HUMAN JUKEBOX TO THE LIFE OF THE PARTY

BY DAN MCKAY

At the ripe old age of 12, playing strictly scratchy 45s on a tiny record player at the local teen center was heaven. It mattered little that the only interaction I had with the crowd was when a kid wanted me to turn up the distorted volume. Even years later, my DJ thrills came mostly from hooking up speakers and playing records. I felt safest in the corner of the room, riding the gain on the mixer, nestled in the bosom of my record cases.

The novelty of having a "mobile disco" at your party faded as the '80s began. Despite the big speakers and flashing lights, the party was always *out there* while I was back in the shadows by the outlets. It haunted me. It taunted me. As the number of party DJs began growing as fast as the junk bond scandal, I knew I had to offer something more, something better to stay ahead. That night I quit being a disc jockey. I resolved to become an entertainer.

Mike Lamb of DJ Lamb Productions in Charlotte, NC also began his career focusing on music and requests. But he soon noticed the increasing entertainment demands of his clients were more than a trend ... interactivity was becoming a must. "I had a yearning to 'do more' – and when I did, I suddenly began getting a lot more bookings. Those who didn't join in the interactivity simply liked to watch, laugh, and take pictures. And the participants always ended up having a great time being in the spotlight. Now I'm constantly on the lookout for more unique and creative things to add to my show."

This is not the path for everyone. Wearing a few funny hats won't make up for a lack of personality on the mic or skills as a music programmer. For many clients, however, it makes the difference between being a DJ who's

serviceable and one who's memorable. And that usually translates into a fatter paycheck.

### *Both sides now*

"Can I be a human jukebox? Of course! I can be whatever kind of DJ the client wants." But Dave Hilton of Integrity Entertainment of Sherman, Texas admits he's being asked more and more what else he does besides play music. "I had a really long conversation with one couple who was worried people would get bored at their reception with all of the official dances, cake cutting, and other standard events. They said that's exactly what happened at a few of the weddings they attended. They believed that the wedding ceremony and the traditional events were for them, but the rest of the reception was for their guests to party and celebrate."

Not all clients embrace these shenanigans. DJ Bear of West Baldwin, Maine says his 180-degree take on party hosts is the secret of his success. "This wedding season I have booked reception after reception only after reassuring the bride and groom that I was *not* an interactive DJ. Without exception I heard statements like, 'We went to a wedding last year and the DJ kept going out on the dance floor and doing games and we hated it.'"

Garth Torgeson of Seattle's Jet City Entertainment gets similar feedback. "99.999% of my clients say right up front they want a DJ who can entertain through the music. I have great success doing so. I don't think I could successfully integrate skits, hats, or blow up anything at any event I DJ. I just don't have the time. After all the formalities, I might have 2 hours or less for dancing. Why take a chance losing the dance floor to a skit or game, or teaching an overused line dance, and risk my reputation to the facility, consultants, photographers and caterers who may not appreciate that style of entertainment? I



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<http://www.del.denon.com/>



take offense that some DJs try to instill that interaction is a prerequisite to being a DJ entertainer."

Fun is fun, but...

There's no doubt that it's easy for a DJ to go over the top and risk alienating the crowd with too much of a good thing. I fully subscribe to the party host concept, but one person's entertainment can be another's annoyance. Phoenix DJ Bill Kexel recounts one prospective bridal client who went to a wedding where the DJ came out in the crowd, put a prop hat on another guest's head and tried pulling her out into his 'bit'. The guest was livid! What upset her most was where the hat may have been last. "She told me the guest said, 'How did I know whether the person who wore it before me had lice?'"

A DJ has to insure that there is a well-orchestrated middle ground between music and showmanship. Fact is, not everyone's idea of fun is dancing. Grandma sure would like to see a funny game to make her smile, but no matter how good the music is she's probably not going to get jiggy. Ditto for the kids. Want to be interactive? Go ahead and persuade, cajole, tease and tantalize guests to become a part of the show. But put an unwelcome hand on them? No way!

"A DJ needs to know when enough is enough," Kexel warns. "There are many guests who are shy or enjoy being at a reception just to visit with family and friends. Some take great offense at someone trying to put them 'on the spot' or putting some dirty old hat on their head. You won't find me trying to be in the center ring for the entire reception, running around like comedian Rip Taylor!"

## *Crowd pleaser*

To me, being a "party host" doesn't always mean you are the performer. The perfect party host is a catalyst for others to perform; to make the guests look as good as they can in the spotlight. I've always aspired to be the perfect blend of Johnny Carson, Dick Clark and Wolfman Jack. But there's also nothing wrong with a singing, dancing, juggling, balloon animal-making DJ as long as they bring the audience in on the act.

Know your limits. It's important for a DJ to "just say no" if interactivity isn't his or her gig. "Being a disc jockey who uses crowd-reading skills and music to motivate the crowd was my reason for getting into this business," insists John "DJ Beetlejuice" Bedell of Berkley, Michigan. "It's amazing how a song can make you feel when played at just the right moment. But if a client wants the 'big show,' I refer them to my friend who has one of the best I know of. He lives for that."

OK, so you're ready to take the leap from behind the mixer into the thick of the party. Tom French of Fatman Entertainment in Vacaville, California says the easiest way to start is to bring a friend along. "It made me a lot less self-conscious about getting out there. Once I saw the reaction of the crowd, I became more motivated, and that really transferred to the audience." French adds that using a headset wireless mic to keep your hands free is also liberating.

Bill James of Sudbury, Ontario says most crowds are looking for permission to have a good time. "If they see you having a few laughs with the bride and groom, they will take their cue from you. At the very least, look like you are enjoying the music ... you are being watched. Otherwise you can just hand your clients a tape of your best stuff and go back to making recordings for your friends."

## *Center of attention*

Yes, you are being watched. At an awkward 6'6" and a hulking 300 pounds, the last thing I thought people wanted to see was me gallivanting with an inflatable saxophone. Through my self-esteem filter, it seemed more like tragedy than comedy. But with some encouragement from my similarly-statured assistant—who used to travel with a showband—I finally worked up the courage. The laughter and applause was the icing on the cake.

Is there a lesson to be learned? Yes, according to Johnny Dee of Ambassadors DJ Service in the wealthy suburb of Greenwich, CT. "At many of the weddings in this market we are required to be very interactive. Some of our biggest profits come from selling add-ons like a light show, lasers, party props, skits, live entertainers, and party motivators. At other events, it's OK with the bride if we leave our mic at home. The moral of this story is that to survive you have to know your client and be prepared to do either type of party."

How can you lose? Just as having a wide selection of music broadens the marketing appeal of your show; including a variety of party skills will also enrich your DJ toolkit. My big litmus test? Your stage presence can't be contrived. Your interaction has to come off naturally and genuinely. Start a little at a time. Once you can master that comfort level in front of the audience, you'll never look back.

A regular contributor to Mobile Beat, Dan McKay is in his 22<sup>nd</sup> year as a professional mobile DJ. He owns of Party Hits DJ Party Hosts in Seattle. He is also moderator for DJChat.com and webmaster of DJTalk.com.





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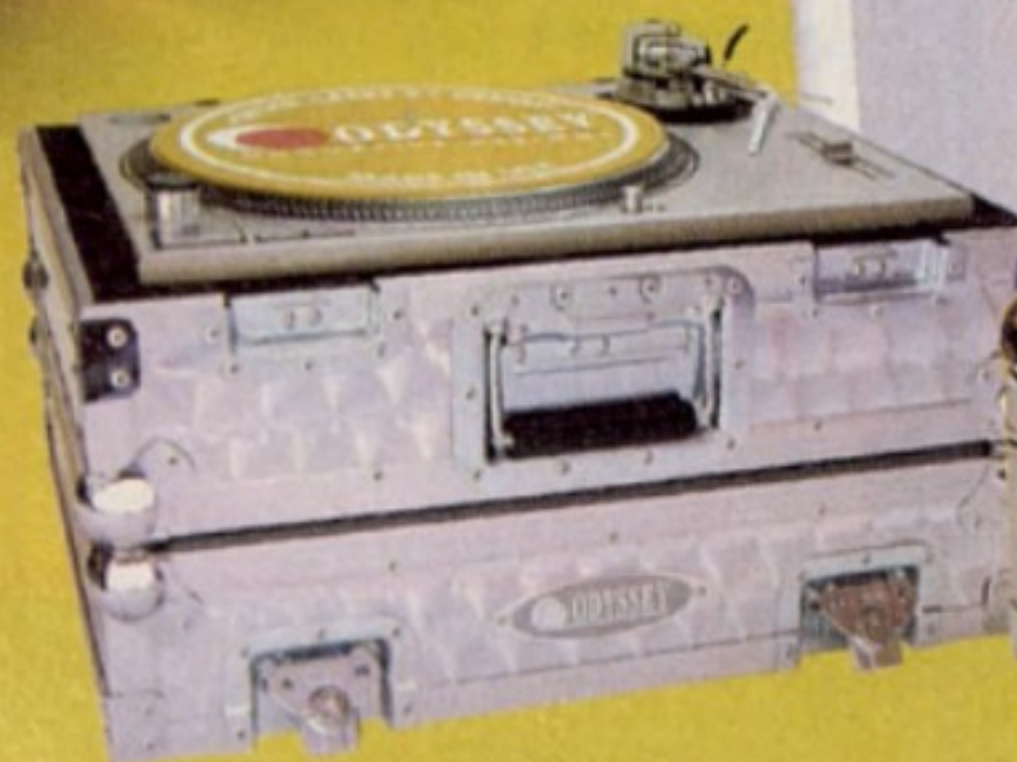
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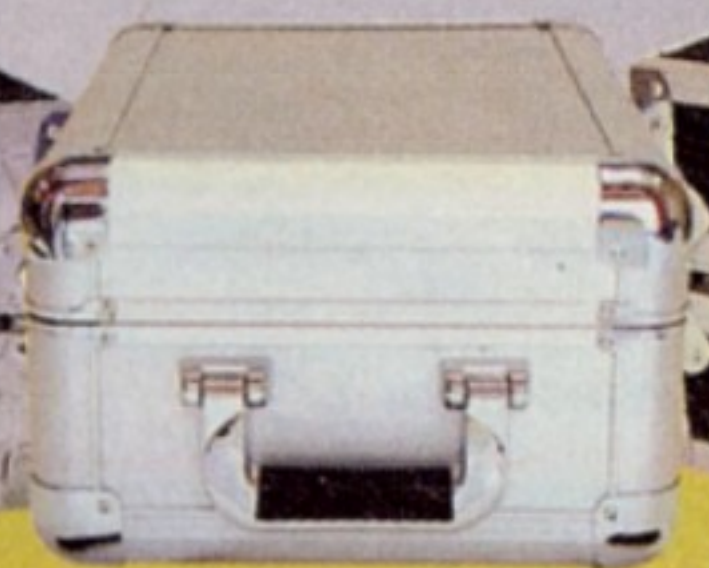
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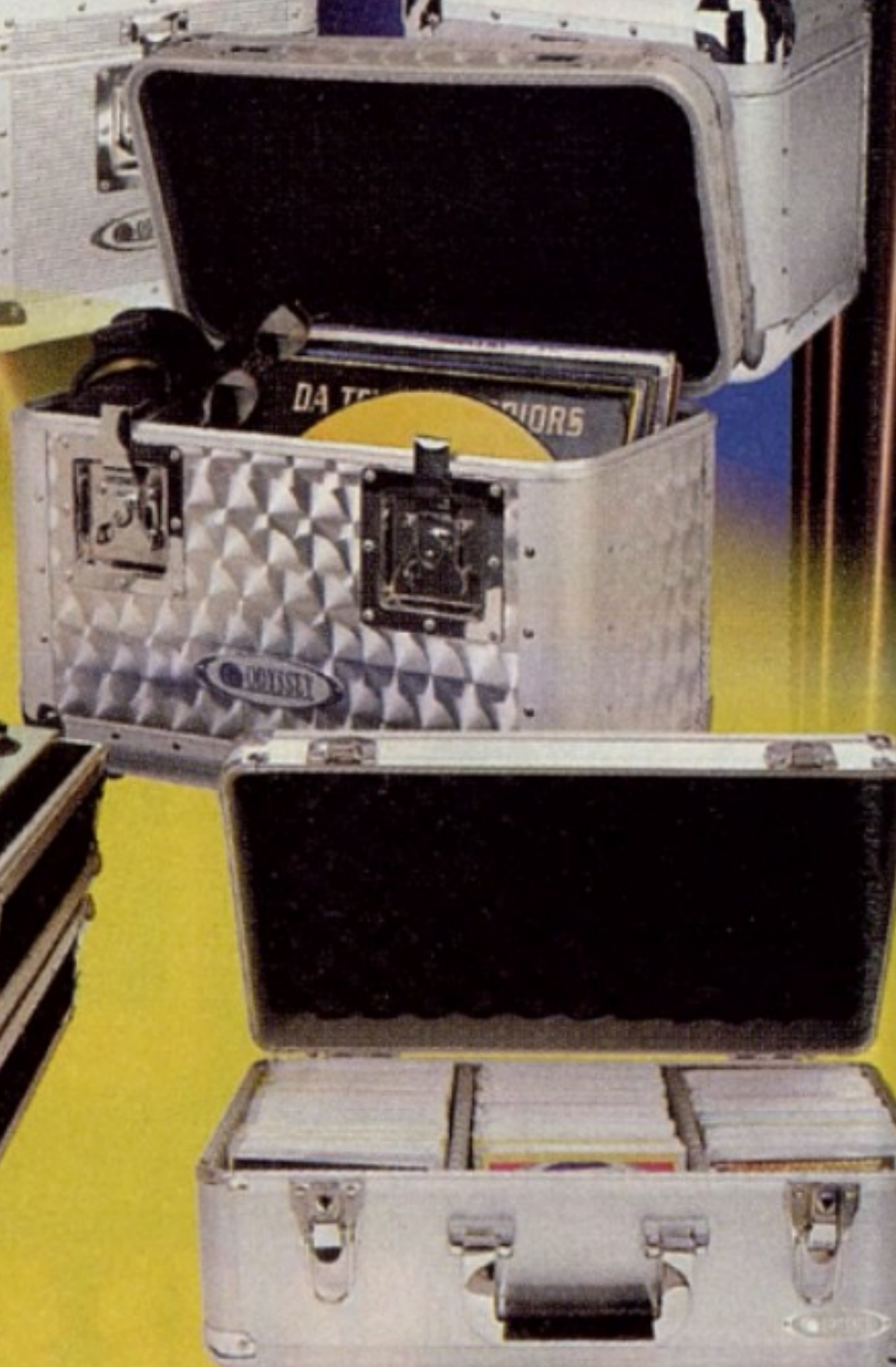
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# DJ Diamond Girl

*Fighting it  
out on the  
battlegrounds  
of the Windy  
City.*

**N**ative Chicagoan Bonnie Welch began her DJ career spinning at a roller rink at age fifteen. After high school, she continued to hone her DJ skills while working her way through college, playing at frat parties for practice. Now, with her Masters Degree in Industrial Organizational Psychology, she is setting fire to the Chicago DJ scene like the famous blaze caused by Mrs. O'leary's cow.

Going on 25, Bonnie (better known as DJ Diamond Girl) is finding success as a DJ in top clubs, battles, and on the mobile circuit, playing everything from weddings to county fairs. In 1996, she was selected by the Chicago Sun-Times as the city's #1 DJ. She has done well on the DJ Battlefield, demonstrating her moves in competitions against other top Windy City mix jocks. She has produced three CDs, (one sold over 10,000 copies the first week) and is working on her fourth.

Asked how she came by her DJ name she said, "I was winning so many battles that when a group of DJs and I went out to eat after an event, and they said I was the 'queen of the tables', and then one said I dominated the diamond tip needles like no one else could. Hence, Diamond Girl came to be."

To contain all her activities, Welch created Euphoric Productions "It's a multi purpose company and record label. Our next CD will feature other





Euphoric DJ's ... we have radio personalities, artists and top spinning DJs, she explains, "I currently have seventeen employees working for Euphoric. We only take top, class A entertainers. A part of Euphoric Productions is Club Euphoric, which is a travelling club. Similar to raves, we rent out facilities of all kinds... from dance clubs to family entertainment centers. We use the same DJs, but give customers a different atmosphere for having fun. When people see Club Euphoric, they know they are in a safe environment with top DJs who have the best selection of music. The night is always a party".

Over the summer, Welch's booking calendar includes a variety of events and projects from bringing her travelling club into Enchanted Castle and bowling alleys to hosting a battle sponsored by music retailer, Sam Ash. As Welch explains, "Part of our sponsorship arrangement with them is that they provide the equipment for these events. I need big systems for these events and with this arrangement I get what I need and Sam Ash gets some excellent visibility. Mike Redmond, of Sam Ash is the best sponsor I could ever worked with!"

In her quest to share her experience and talents while helping the next generation of DJs, Welch is in the process of opening a DJ training school. "I'm designing it as beginner, intermediate, and advanced so that DJs can choose their greatest area of interest. We'll teach everything from how to DJ basic mobile jobs, to what it takes to win battles." What does it take to be a winning-battle DJ? Welch says it's really a popularity contest, "I think it is the right music or cut choices, the personality and attitude, then the skills. The better the crowd likes you, reads you, or finds you humorous, the better you're rated. It is a good show, and takes great acting skills!"

While she doesn't believe DJs need a higher education, she does value her degree. "My education has helped me to understand the music and the skills needed to be a great DJ. You have to understand your audience and the business. Having completed my education, I have learned a great deal about the indebtedness of others, what makes them move, and how to relate to mind control. I have combined my education and DJ'ing to make the audience feel what I need them to feel, to be in a different place, to relax and have fun. That is what a DJ is for. The energy of a happy crowd feeds my energy all night long. The combination of music and light beats, is what does it."

With her school, Bonnie is hoping to make a difference and



help the general public. "I always feel bad when a friend gets married or someone I know has an event. They tell me I want you to have fun and not work it. If it's not me, they may get some untrained DJ and the night will be a flop. By offering a school and training people, I feel like I have contributed something that will save a lot of parties. There need to be more schools for this kind of thing. Every DJ learns from a mentor because there are few schools around. If you recall those past bad events or clubs you have attended, you will realize that not everyone is meant to be a DJ or a mentor for that matter. I would love for a student of mine to do better and be more successful than I have become. That would make me so happy."

## TYPICAL CLUB EUPHORIC SYSTEM

### Standard

- Gemini 8 channel mixer
- 2 Pioneer CD players
- Crown amp
- Cerwin Vega speakers
- mini-light show

### Battle

- same as above plus:
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## Company: Euphoric Productions

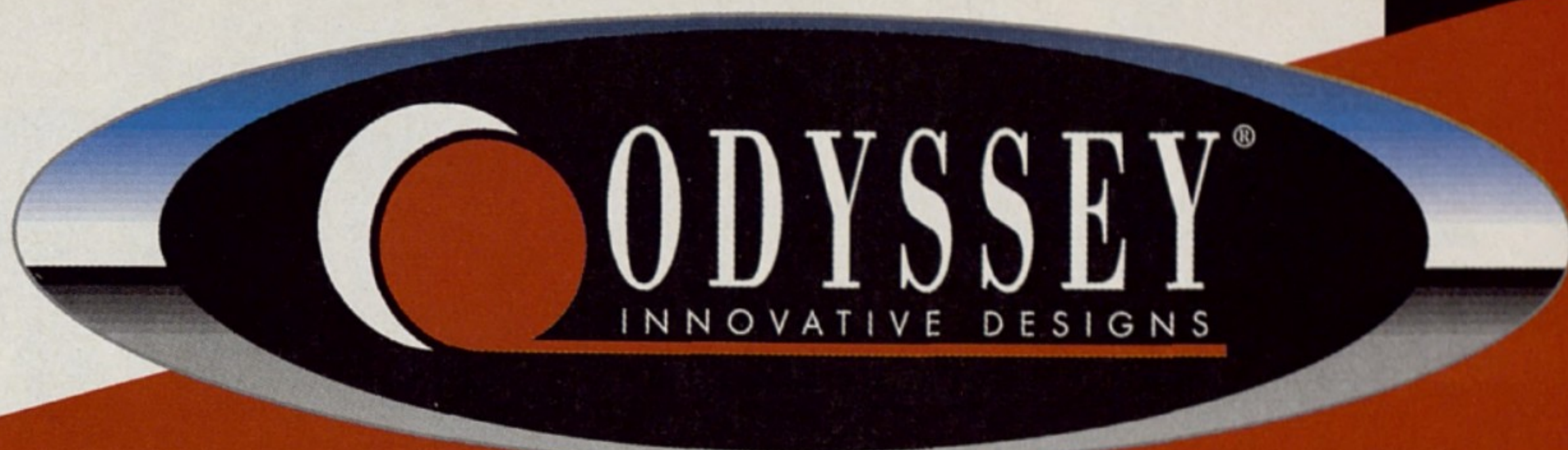
Chicago, Ill [www.euphoricproductions.com](http://www.euphoricproductions.com)

Typical rates: \$200.00 an hour at a club to \$1200.00 a night. Mobile events such as weddings start at \$850.00.

Quote: "The harder I work, the luckier I get"... DJ Diamond Girl

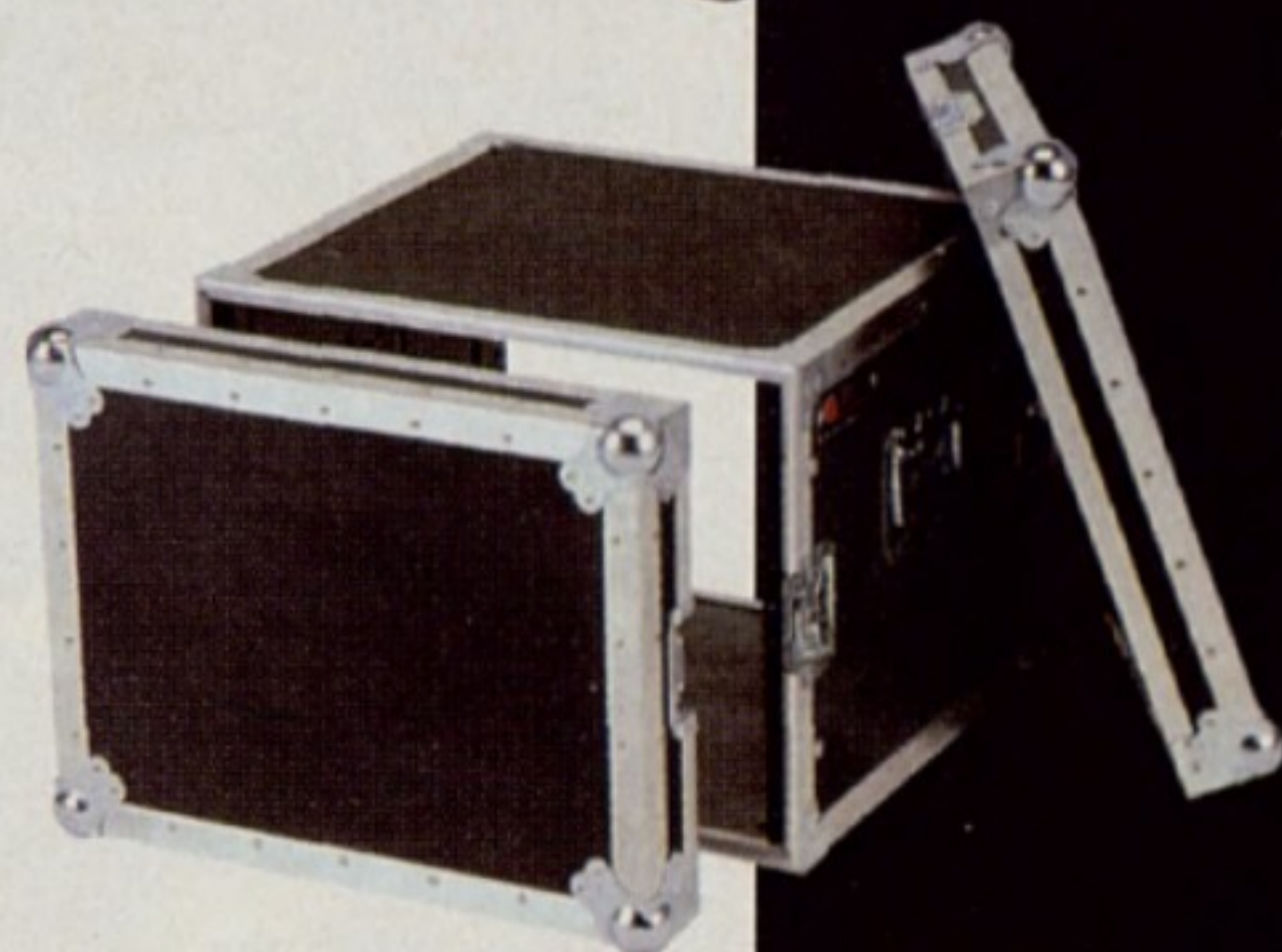
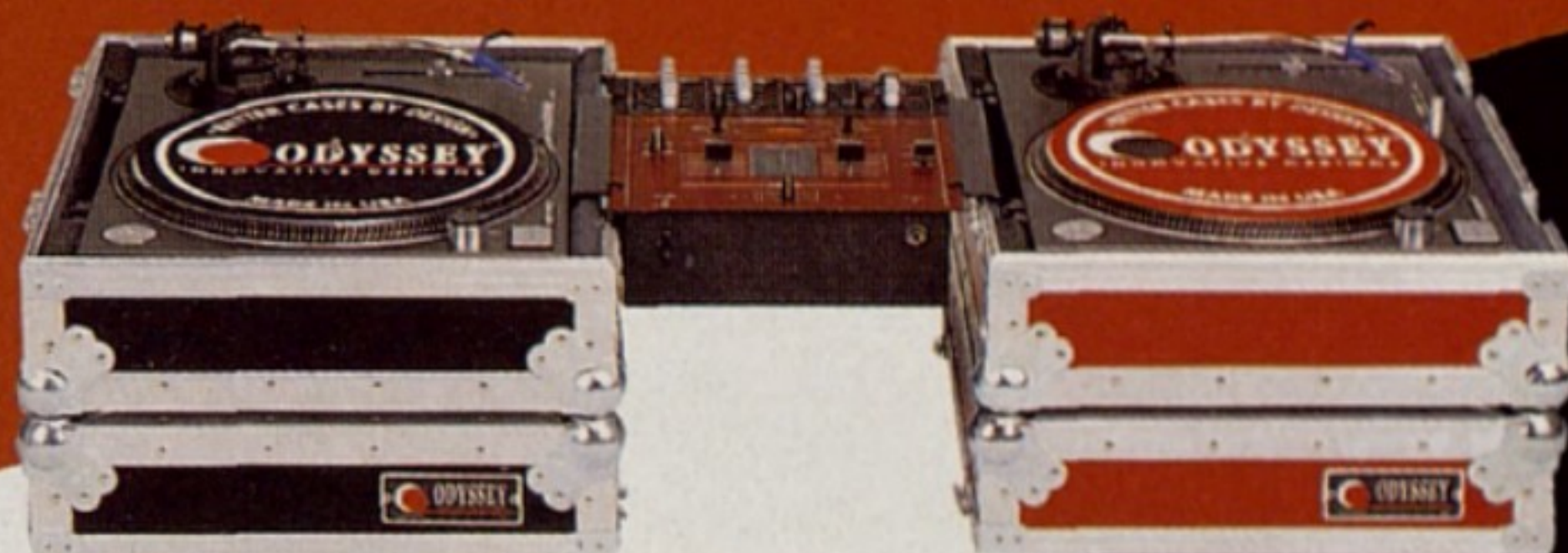






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# California DJs plunge into banquet biz

## TEACHING AN OLD HOUSE NEW TRICKS

BY ANTHONY B. BARTHEL

Each individual has his/her own vision of the ultimate state of their DJ business. To some, it's being recognized for their entertainment value and dances. To others, it might be having the greatest number of systems in town. For Robert and Ana Caudle, and Robert's parents, Robert and Margaret, their River Cities DJ business has expanded into the realm of catering and banquet facilities.

Last year, Robert Caudle, Jr. found himself in a chance conversation with the owner of a Victorian-era mansion that was being used for an occasional banquet or wedding function. It wasn't long after that he was signing on the dotted line for an SBA (Small Business Administration) loan to purchase and refurbish the mansion for use as a full-time site for social functions.

The junior Caudle is no stranger to running a successful operation. Before purchasing the mansion and naming it "The Victorian," River City DJ had grown to 13 systems, with over 400 shows a year in the Sacramento, California area. His wife Ana was one of the DJs in the company. Now, with the facility, he has halved his DJ business and focuses on fewer social functions so he can concentrate on "The Victorian". "We're not the huge operation we used to be, but we have a nice market."

Acting as an event coordinator has been very natural for Caudle. In Roseville, where they are located, there are just a handful of banquet facilities. As a DJ, Caudle played the same facilities week after week. For weddings, he would always try to be an integral part of the event and not just a stranger showing up at the last minute. In fact, it was common for him to be invited to the rehearsal dinner. That type of awareness and experience translated well into managing a banquet facility. But Caudle is not alone. He has practiced his craft at the facility, hosting the first wedding on a very personal level – his own to wife Ana. There was some decided preparation needed.

### GROUNDWORK

When the foursome bought the facility, it was overgrown with weeds. The garden was not immaculately maintained and the building itself looked like it needed some serious paint work. As the wedding date loomed near, the plants were removed or groomed, the house was pressure-washed and suddenly the mansion became a landmark in the older part of Roseville. "Within a week we turned



what looked like a haunted house into something closer to Viscaya," (Roseville's high end banquet facility) said Caudle.

River City DJ was already a strong operation before The Victorian. Started in 1989, the company had expanded into two storefronts in Roseville by the time its ten-year anniversary had come around. Caudle utilized every means



possible to get the word out, including painting a Jeep Wrangler with a cow motif and hauling around a trailer that told the world who owned it. The Jeep comes in handy, with River City DJ doing several parties a year for off-road enthusiasts in remote locations. Naturally, the company's battery-powered sound system helps in this arena.

In fact, all of River City DJ's vehicles were painted distinctively including their large bob-tail truck. But why such a huge vehicle?

When Robert Caudle found that a







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friend was making light-weight baby grand pianos, he immediately saw a market for them with DJ/pianists playing for ceremonies on golf courses and in other remote sites. The best part of the equation is that these pianos are specifically designed for touring, so there is no need to tune them with each move, making it possible to rent a baby grand at an affordable price.

### UPDATE

Now that they've gone through a year of ownership, what has been the family's experience? Quite good, actually. The Victorian offers some unique features that make it a very easy sell. The most obvious of these is the unique architecture. Fortunately the original owners had parties in mind when they built it in 1906, so the main floor ceilings are high and the rooms are spacious.

What they didn't have in mind was that a bride can utilize the second and third floors for changing and for wedding preparation. The upstairs bedrooms are ideal for getting the ladies in the wedding party together before the big moment. And what about the guys?

The Victorian's basement was converted into a bar years ago complete with a pool table and other amenities. "The guys used to get the short end of the stick while the ladies get the fancy rooms." Now the guys can stay downstairs, relax and enjoy themselves while the ladies are upstairs.

Booking the facility has been easy. "I just walk them through the facility and hand them a contract." The uniqueness of The Victorian essentially sells itself.

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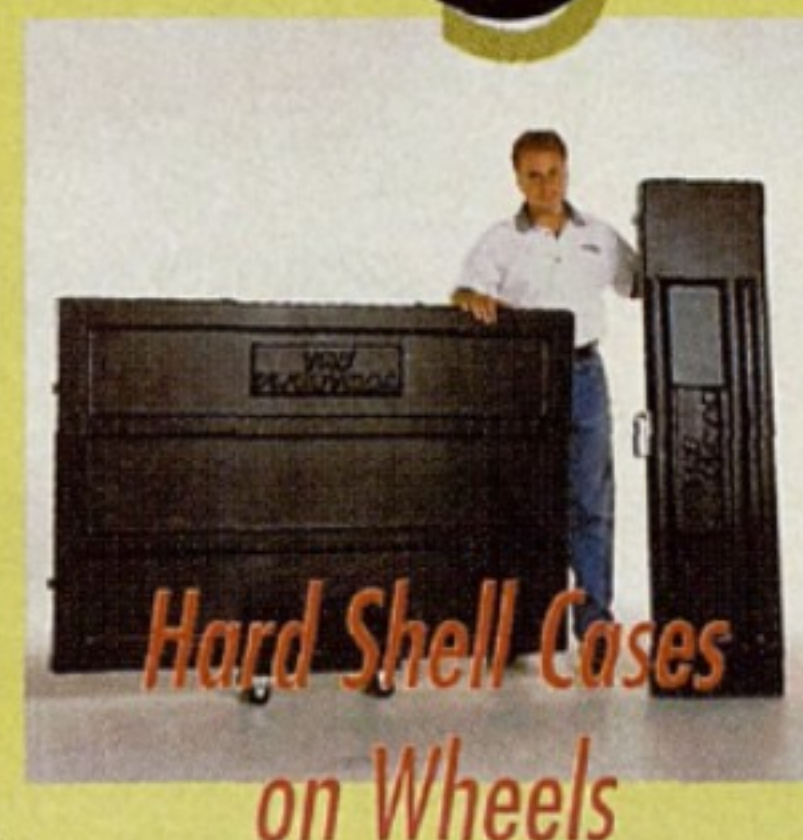
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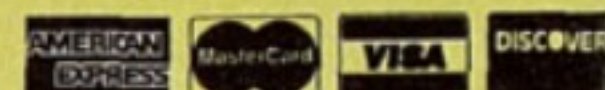
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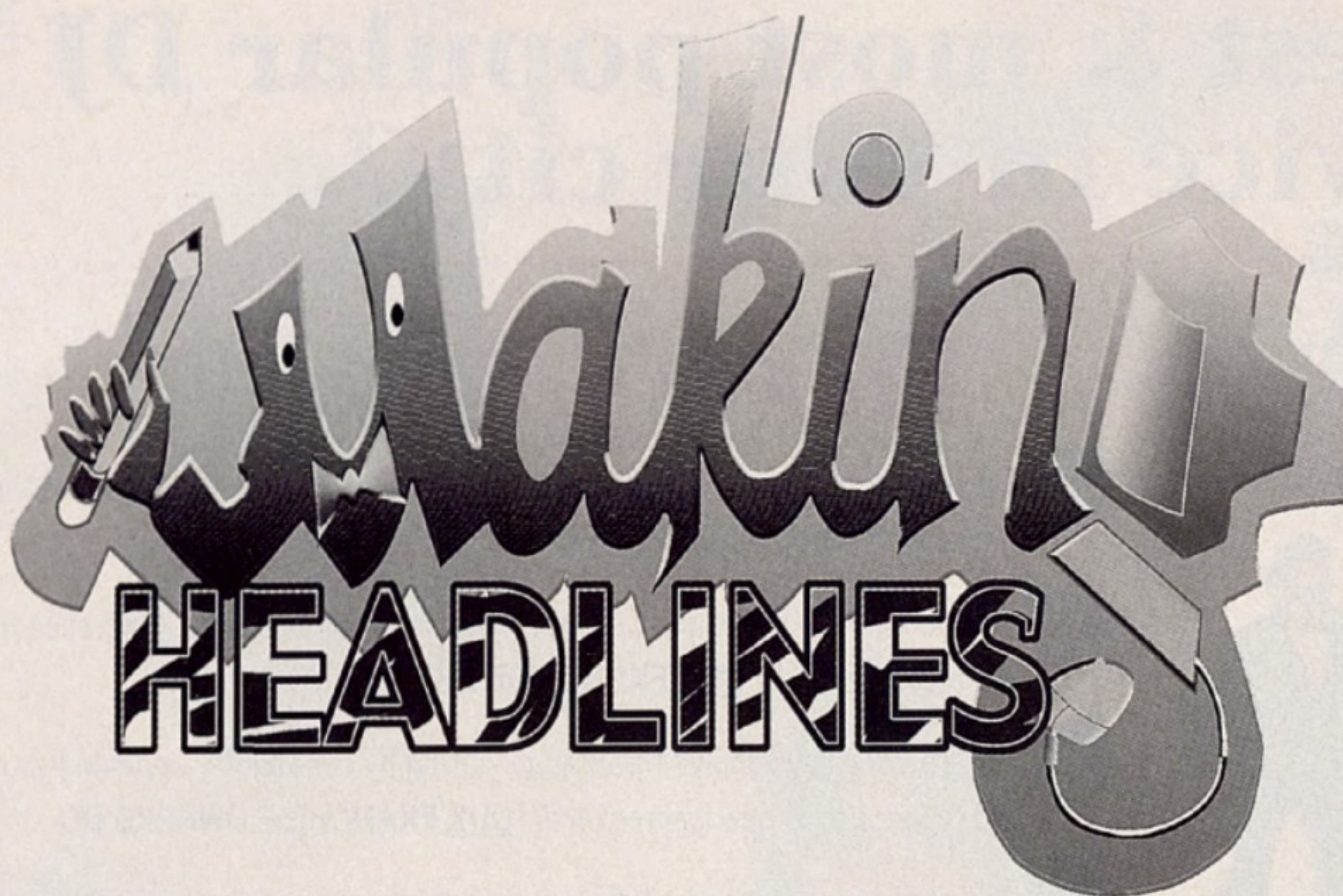
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**Y**our sound system kicked butt and your lights were awesome. You've packed up all your gear, picked up the check and are on your way home. All you can think about is hitting the sack. Do you know what you should really be thinking about?

How will you keep this client for future bookings? No doubt you will send them a thank you note along with your latest advertisement. But what can you do to make sure your company name stays in their minds until they plan their next event?

Furthermore, how can you make sure they remember your name when it comes time to make a referral? Word of mouth may be your best form of advertising. However, here is another marketing gem you should consider.

Publishing a newsletter is a sure fire way to impress your past, present and potential clients.

## ***Why a newsletter?***

More so than traditional advertising (which includes your flyer or business card) a newsletter presents your name in a positive professional light, on a regular basis. Sending your clients a newsletter regularly will go a long way in terms of keeping your name foremost in their minds for the next gig and the next referral.

Before you hire a writer and select a printer, there are several things to consider before publishing your first issue. If you are a one-person outfit, you'll need to consider the amount of time required to produce a professional newsletter. It is a time-consuming venture and one in which you will want to invest a great deal of thought. You'll need to determine whether or not the time you are going to put into this is time you can afford to spend.

The purpose of your publication will be to grow your company by maintaining your current clients and attracting new ones. If you are a part-time DJ, spinning mostly for fun and not

too concerned with building a business, this may not be an avenue worth pursuing. On the other hand, if you are a multiple system operator and want to present a professional image, starting a newsletter should be at the top of your "to-do" list. Your newsletter will be a valuable source of leads and an impressive way to keep your current clients in the know about your company. Our company has printed a newsletter since 1997 and our clients regularly let us know that they appreciate getting it. In this way, we know our work is paying off.

## ***So where do you start?***

First, compile a database (or address list) of people you feel will benefit from receiving your newsletter. Start with your past clients and those with events booked during the coming months, as well as catering managers you have personally worked with. Don't worry if your mailing list is not in the hundreds. You have to start somewhere. Our first mailing was about 80 pieces. Now our database is in the hundreds and grows weekly. This growth is due, in part, to the success of our newsletter.

Next, establish the frequency with which you will distribute your mailing. A quarterly newsletter is manageable if you are just starting out. Make sure your info will get to your readers as they are planning events for each season. A seasonal mailing should be done giving them plenty of time to book your DJ/KJ services.

How long should your newsletter be? That is totally up to you. Think about the information you print, always keeping your reader in mind. You don't want to bore your readers with pages of information that only you find interesting. If your newsletter is too short, it may give the appearance of a flyer and hit the trash before your readers get a chance to see the value in keeping it.



Now that you have hopped the preliminary hurdles, it's time to write your first newsletter. So what are you going to write about? In our company newsletter, we publish music and concert reviews, special interest articles, interviews, party planning tips and more. We have found our client base really benefits from and appreciates this information. Include items that would be of interest to your specific clientele.

Regardless of the content of your newsletter, there are some general guidelines you should follow so your newsletter is appealing, informative and works as an effective marketing tool for your company. (See the sidebar to this article for some of these ideas). Remember, your newsletter should not take the place of your regular advertisements, which you should continue to distribute.

## *Make it good*

I cannot stress enough the importance of EDITING YOUR WORK. Incorrect grammar and misspelled words are certain to catch the attention of your readers. Don't rely on your computer's spellchecker. It probably can't tell the difference between "there" and "their" or "to" and "too." These errors do not create the image you want for your company. Mistakes translate into clients thinking that your company is not well organized.

Finally, to insure your newsletter goes out on time, on a regular basis, dedicate time specifically for writing, editing, printing, folding, stuffing, labeling and mailing. One week should give your printer adequate time to turn the job around and have it ready for you to mail.

Any Kinko's or copy center can print this for you in a timely manner. Each time you go to print, make sure you print more copies than you need. During the time before you distribute your next issue, you want copies of the newsletter handy to give to prospective clients. You also want to keep a few copies for your files. It is always useful to go back to past issues and see what you have written about so that you can expand on those topics. You'll also be able to pass along to clients older issues with information that may be of interest to them.

Once you have established your newsletter, your clients will come to expect it. There is nothing like a client who appreciates your hard work and mentions how much they enjoy getting your newsletter. Always be willing to take suggestions from your clients on how you can make your newsletter more interesting.

Final note: Get your DJs, roadies and office staff to contribute to the newsletter. They are part of your team and should be a part of this as well.

Good luck and please feel free to contact me with any questions you may have when working on your newsletter!

K. S. Cross, CEO MAPDJA, INC.  
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Go to [www.mapdja.com](http://www.mapdja.com) for more info

## *Ten tips for creating a successful newsletter:*

1. Have a catchy title. You want your title to spark interest.

2. Print interesting information. Do not bore your clients by printing the specs of your equipment or how many hours you spent racking your gear. They simply are not interested in this.

3. Include your company contact information. In a subtle way, make sure your company name, phone number, e-mail address and Website appear in the newsletter. Do not hit them over the head with it repeatedly, but make sure it is there.

4. Post a seasonal sale. You want this newsletter to generate leads don't you? Printing a seasonal newsletter is a sure-fire way to announce your seasonal sales. Not only does this do the advertising for you, but the newsletter will give them much more than a run-of-the-mill sales flyer.

5. Stick to a simple, flowing layout. You do not want the readers to have difficulty reading your text. Make sure it flows and presents a clear and logical point.

6. Let them know who you are. Remind them of who you are by publishing the names of your DJ/MCs. This way, your clients will begin to identify with your company and your staff and will help you in the long run. Our clients read about our DJs and enjoy hearing about their progress within the company.

7. Let your clients know what your company is doing. Perhaps mention trade shows that you attend or moves that your company is making to provide better service.

8. Publish your newsletter regularly. A quarterly newsletter allows you time to think, write and publish useful information. A format of February, May, August and November is a good way to go.

9. Edit and proofread. Incorrect grammar and misspelled words present an unprofessional company image.

10. Keep to deadlines. Once you've created the expectation of a regular newsletter among your clients, you need to consistently send it out on schedule.





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## **CRAZY COVERS and COMBO COVERS**

*by Mike Seko*

In the music recording business, when a song is picked up and recorded by a performer other than the original it is called a "cover". Wouldn't it be funny if the following groups "covered" the following songs:

- "WE WILL ROCK YOU" by Rolling Stones
- "I CAN'T DRIVE 55" and
- "STUCK IN THE MIDDLE WITH YOU" by Traffic
- "CRAZY" by 10,000 Maniacs
- "WHO ARE YOU" by Guess Who
- "AFRICA" by Asia
- "50 WAYS TO LEAVE YOUR LOVER" by Counting Crows
- "ACROSS THE UNIVERSE" and "FLY ME TO THE MOON" by Starship
- "FLY LIKE AN EAGLE" by Wings
- "TRUE COLORS" by Color Me Badd
- "TAINTED LOVE" by Poison
- "ON THE ROAD AGAIN" by Cars
- "TAKE MY BREATH AWAY" and "BREATHE AGAIN" by Air Supply
- "I MELT WITH YOU" by Snow
- "CHICAGO" by Boston
- "WHEN I'M 64" by Paul Young
- "JAILHOUSE ROCK" by Escape
- "FOLSOM PRISON BLUES" by Free
- "PENNY LANE" by Eddie Money
- "RUBY BABY" by Neil Diamond
- "GET A JOB" by Men at Work
- "HERE'S A QUARTER CALL SOMEONE WHO CARES" by Quarterflash
- "HAPPY BIRTHDAY TO YOU" by UB40
- "YOU NEEDED ME" by Bread
- "NEW YORK, NEW YORK" by Chicago
- "WE'RE AN AMERICAN BAND" by Foreigner
- "HURT SO GOOD" by Bananarama
- "I WANT A NEW DRUG" by 10cc
- "WAKE UP A LITTLE SUSIE" by Strawberry Alarm Clock
- "HIT ME WITH YOUR BEST SHOT" by Wham
- "JUST YOU AND I" by U2
- "IF I HAD A HAMMER" by Carpenters
- "RUNNING BEAR" by Barenaked Ladies
- "I CAN SEE CLEARLY NOW" by Third Eye Blind
- "COME ON EILEEN" by Talking Heads



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# Internet Philosophies Reveal Net Attitudes

## Cyberlibertarianism: Freedom of the net

BY REID GOLDSBOROUGH

**T**hese days the mantra of many has become, "I am, therefore I surf." PCs, and the Internet that links them, are becoming so central to our way of life that they've spawned whole new schools of thought.

Internet philosophies with imposing names such as cyberlibertarianism, cyberutopianism, technorealism, technohedonism, cyberfeminism, and cyberunionism have emerged into the light of intellectual discourse.

Delving into the "-isms" of cyberspace might not seem as practical as learning to be efficient when doing a Web search. But, as with philosophy in general, it can help you see the big picture and put

matters into context, which can be profitable in all kinds of ways, whether you approach the Internet from a business or consumer perspective.

### UNCHAINED SURFING

If there's one school of thought that's key in understanding the mindset of the Net and its denizens, it's cyberlibertarianism, which was born during the time when academics and hobbyists dominated the bitstream and still pervades the commercial Internet today. Advocates believe in freedom from interference by government and other institutions. They want to surf and speak unfettered, and they extol the mantra

"Information wants to be free."

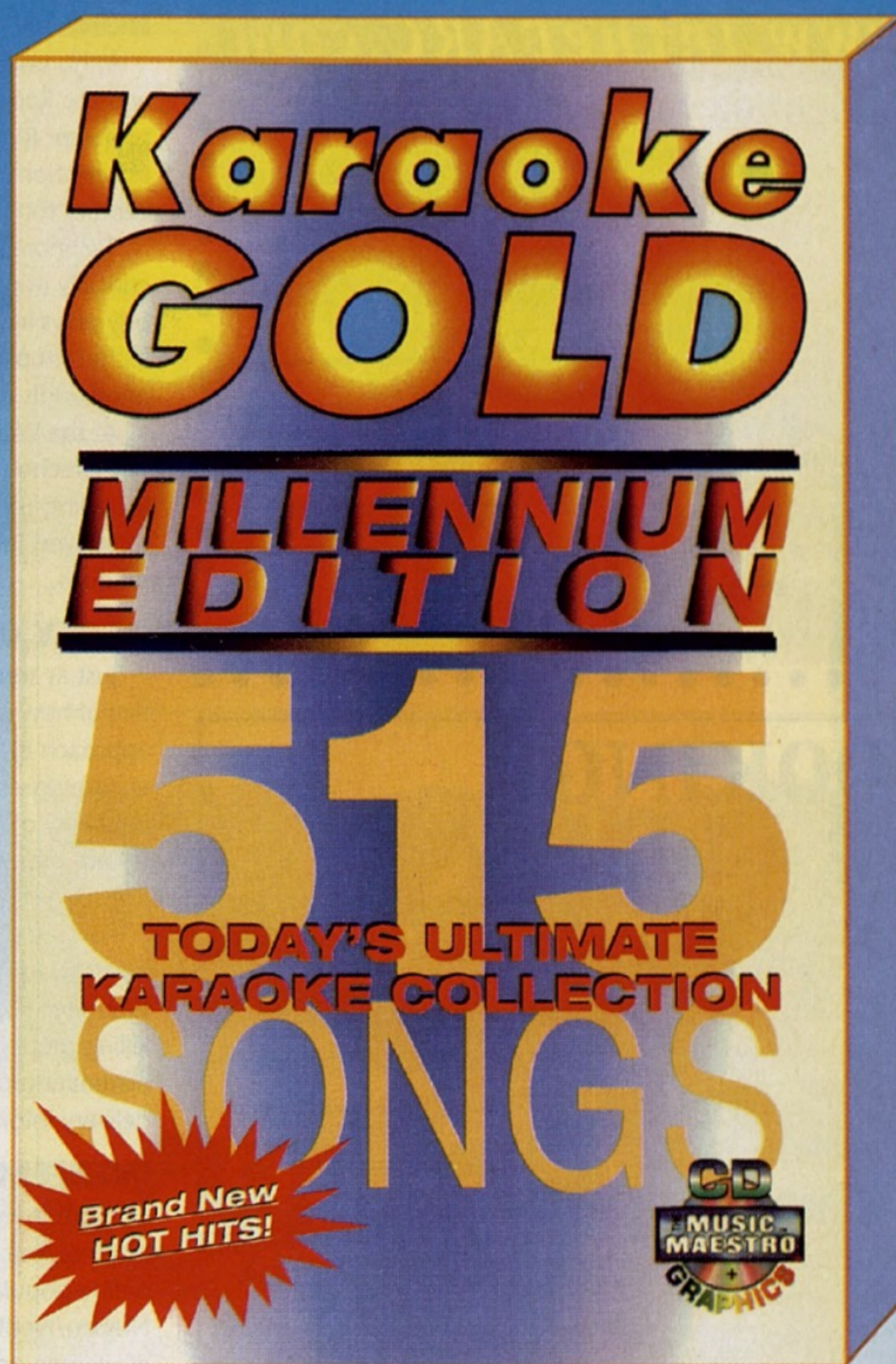
Cyberlibertarianism is a core reason that precious few Web sites can charge for access and still attract visitors, and why advertising has become so prevalent as a revenue source. It's also why many successful web sites have had to cede control to surfers by providing such features as multiple navigation routes, an internal search engine, a respectful privacy policy, and personalization and interactivity tools.

Though some netheads critically view today's web as an overcommercialized strip mall, others see it as a virtual utopia. Cyberutopianism holds that the Internet, as the pinnacle of scientific and techno-



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Read more about cyberlibertarianism at  
the Cato Institute, at [http://  
www.cato.org/research/telecom-st.html](http://www.cato.org/research/telecom-st.html).

logical achievement, subverts hierarchy, revitalizes democ-  
racy, reduces racial and national conflict, and leads to  
planetary interconnectivity, unity, and holism.

### ROMANCING THE WEB

In his book *Technoromanticism: Digital Narrative, Holism, and the Romance of the Real*, University of Edinburgh professor Richard Coyne discusses and disputes these assumptions and places them in the context of 18<sup>th</sup>- and 19<sup>th</sup>-century romanticism.

Technorealism is a name that has been coined for thinking critically in general about the role that information technology plays in history and society. It's a middle ground between technoutopianism, the belief that technology is all good, and neo-Luddism, the belief that it's all bad.

At the Web site Technorealism, at <http://www.technorealism.org>, you can read about its principles, including the need for anybody using the Net as a resource to convert information into knowledge and knowledge into wisdom.

### PARTY ON!

Just as some approach reality in general from the perspective of how much pleasure they can squeeze from it, some approach cyberspace the same way. Technohedonism encompasses a range of Net activity, from the virtual debauchery of porn sites to the immediate gratification of instant messaging programs such as ICQ and AOL Instant Messenger.

For better or worse, people on the Net have little patience for delayed gratification. Creators of e-commerce and other Web sites should heed these sentiments by keeping speed-killing graphics and multimedia gewgaws to a minimum, eliminating broken links, and providing accurate stocking and delivery information.

### WEBFEMS AND SPECIAL INTERESTS

Women may have once been a small minority on the Internet, but today they comprise fully 50 percent of the online population, according to the latest numbers from Nielsen/NetRatings. It behooves everyone to respect the role of women online and their thinking. At Switch, at <http://switch.sjsu.edu/web/v4n1/toc.html>, you can immerse yourself in the nuances of cyberfeminism.

Cyberunionism, as the name indicates, is about the intersection of unions and cyberspace. In his book *Cyberunion: Empowering Labor Through Computer Technology*, Drexel University professor Arthur B. Shostak discusses how unions are using information technology and how other groups can apply the same organizational principles.

If this all seems like the activities of a strange new breed of humankind, surfing and communicating disembodied, free from the historical boundaries of time and space, you might



be interested in cyberanthropology. At Cyberanthropology.org, at <http://www.cyberanthropology.org>, you can read about recent research and participate in online discussions.

And then there's technoblatherism, which presents the counterpoint that new Net schools of thought are just regurgitated twaddle. Check out Technoblatherism by Gerard Van der Leun, at <http://earthportals.com/blather.html>, for a look into the mind of a quintessential, if more eloquent than most, nethead.

For more about technology philosophies, there's Dictionary.com's Philosophy of Technology at [http://www.dictionary.com/Dir/Society/Philosophy/Philosophy\\_of\\_Technology](http://www.dictionary.com/Dir/Society/Philosophy/Philosophy_of_Technology).

Finally, if you're asking the ultimate question, the Meaning of Life at <http://www.colliercom.com/meanlife.htm> provides three new answers each week.

*Reid Goldsborough is a syndicated columnist and author of the book **Straight Talk About the Information Superhighway**. He can be reached at [reidgold@netaxs.com](mailto:reidgold@netaxs.com) or <http://members.home.net/reidgold>.*

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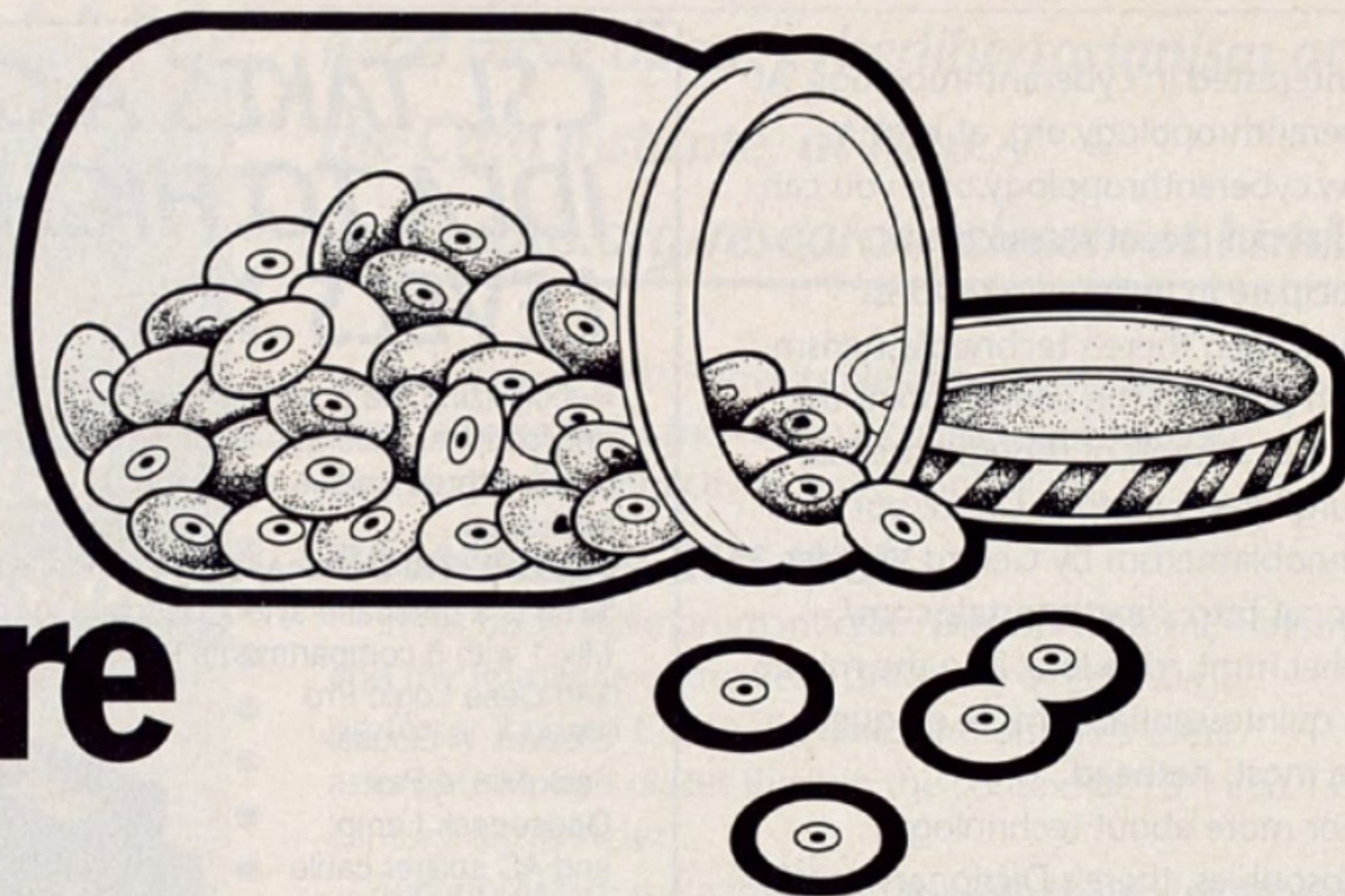
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# Well, It Was There



## Leading MP3 site gets caught in the cookie jar

### *A life lesson*

It's tough when you know you should ask someone to use something even though it's easier to just go ahead and use it without asking. You would probably be surprised if you came home from your day job to find your neighbor cruising around his large, rock-strewn lawn on your prized riding mower. If, when asked why, he said, "Well your garage door was unlocked, so I figured it would be ok," you would probably stare at him in disbelief. Hopefully you would be able to suppress a violent verbal or physical response.

### *Show me the money*

The comparison is a little strained, but a similar logic is at work in the world of artistic property. A recent decision by a U.S. district judge in New York found the Internet music company MP3.com liable for copyright infringement in a lawsuit brought against it by the RIAA and the "Big Five" record labels (BMG, EMI, Sony, Warner and Universal). Without asking for permission, MP3 had digitally copied and stored over 80,000 complete CDs and stored them in their servers as the major part of their My.MP3.com service. This service allows you to place a CD in your CD-ROM drive and register it. Then, if the CD is in the My.MP3.com database, you can play streaming MP3 files of tracks from that CD from any computer, without having the CD on hand.

MP3.com's rationale for copying the songs to the database was that they were not charging customers for the music as a product. The My.MP3.com service is free. Therefore, MP3.com was not generating royalties that needed to be paid. However, the problem is that MP3.com is still benefiting from someone else's artistic property by making money through advertising and other channels. The database includes popular artists whose works are much more of an

attraction than those of unknown artists.

The point in this case is not whether or not it's legal to copy a recording that you own for your personal use; it is. The My.MP3.com system simply facilitates this activity for Internet users. (Of course, people who use the service have the opportunity to avoid personal responsibility by using CDs that they don't own.) The point is that if you want to use something that belongs to someone else, you should ask first. Apparently, the folks at MP3.com didn't learn everything they needed to back in kindergarten.

### *The right thing*

"CDs cost too much... The record companies oppress artists by taking the bulk of the profits from music sales... Big stars won't be hurt or will actually be helped by a having a "few" extra copies of their songs run off... The Internet has made it extremely easy to get music cheaply or for free... The copyright laws are out of date and shouldn't apply to cyberspace... What's right for you isn't right for me..." All of these statements may or may not be true, but as it stands now, you still have to get permission to use a copyrighted work. This usually means paying for the right to use it.

A contrasting postscript: The performing rights organization BMI has initiated an online music-licensing site at BMI.com. BMI distributes royalties to songwriters, composers and publishing companies according to the usage of their music on the Internet. Web sites will pay according to their annual gross revenue. The fees cover public performances of over 4 million copyrighted works. This system makes it possible for e-commerce sites that use streaming audio to do the right thing. How about that?

The author invites responses to the sermon printed above, and promises that the next MP3 Update will feature mostly fun, informative, hands-on kind of stuff, with a minimum of opinion. -DW



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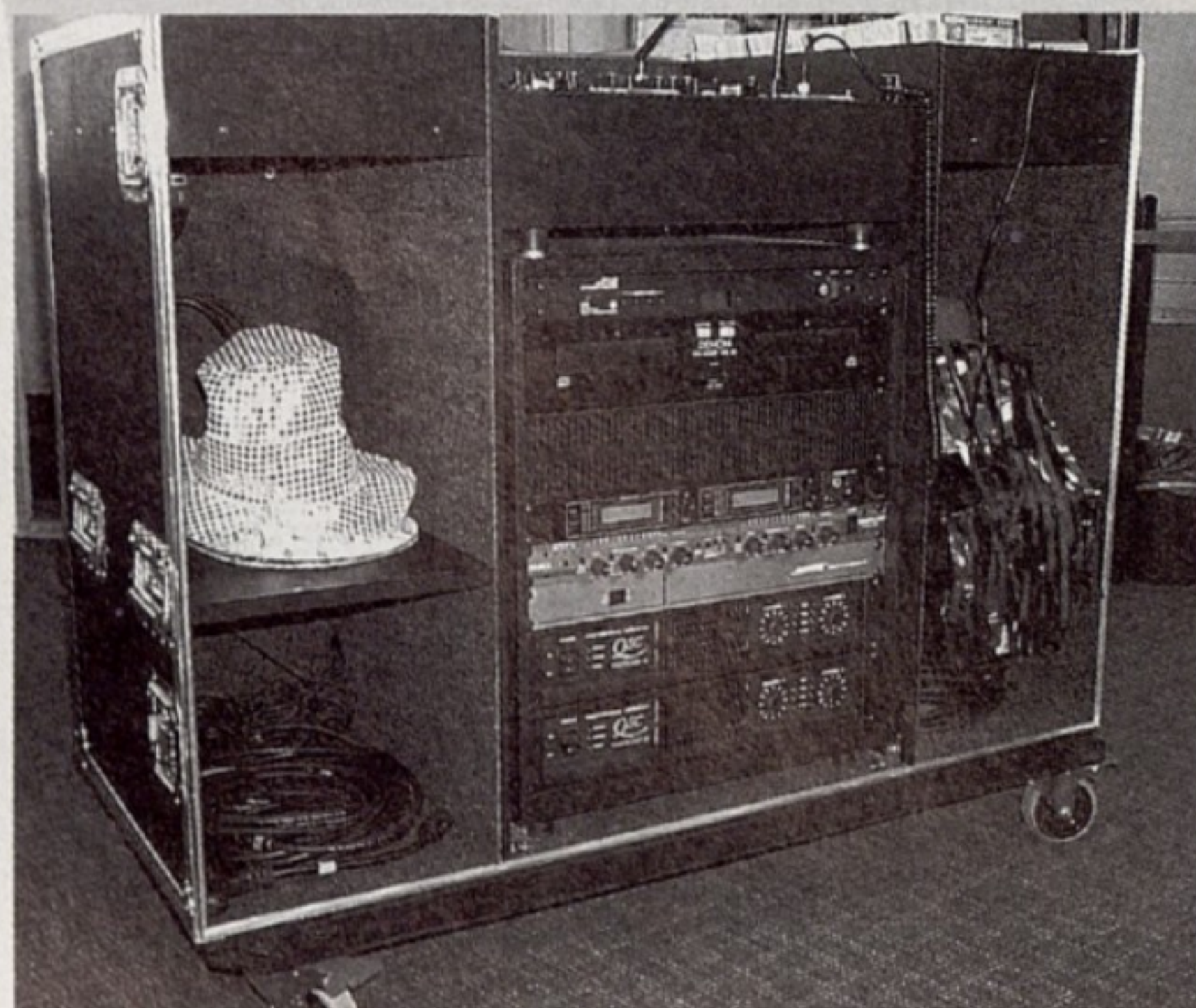
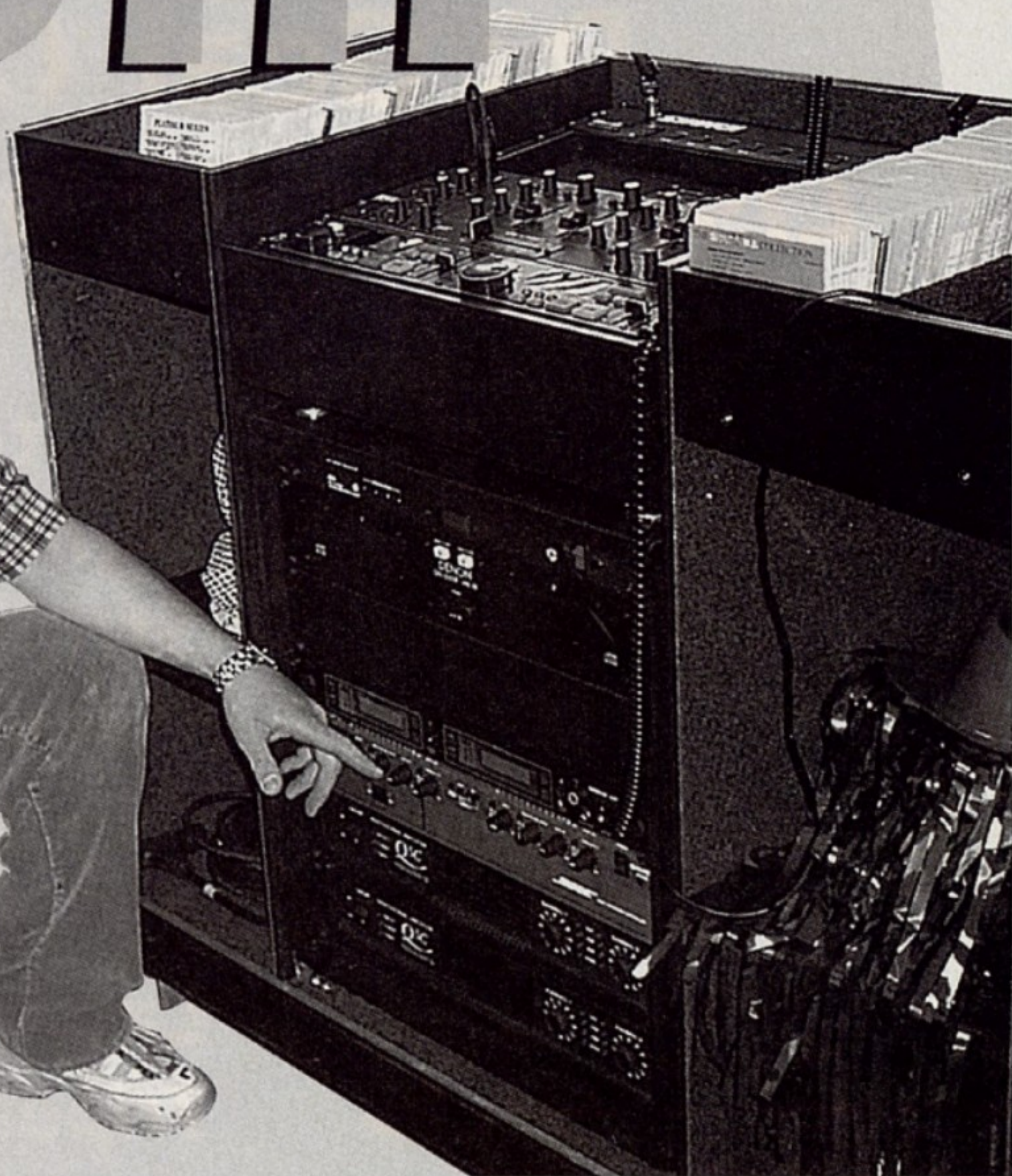
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# Birth of the BOOTH



***Everything in  
one case...  
one BIG case!***



Is it bigger than a breadbox? It depends how you look at it. For Larry Mulligan of Port Jervis, NY, this is a breadbox. Bread as in cash, that is. The problem for Larry was getting in and out of gigs as quickly as possible. Short set-up and tear down means more time for more jobs and more time to devote to marketing and growing his business. Since designing and building his systems into what he calls The Mulligan Mobile DJ Booth, Larry had reduced set-up time, lights and all, to under fifteen minutes, at a casual pace from roll-in.

This particular unit contains 2 QSC Powerlight amps, a Rane mixer, controller for Bose speaker system, ultimate light stands, Aphex compressor/limiter, Shure wireless system, Denon MKIII CDPs with controller and ETA power regulator. Even with all that gear, there's still room for 550 CDs in plastic sleeves, props, cords and cables. According to Larry, "I designed this case so that all I need to do is roll it in, run the cord to the AC and the cords to speakers. Even the lighting is set up so that I only need plug in one end. This greatly reduces the possibility of cord failure" For a clean look, the back panel becomes the front when set-up.

Designed to last through years of mobile abuse, Mulligan specified that the cases be built to the highest standards using only the best materials. Each case is hand constructed from 1/4" Douglas Fir plywood laminated with black plastic laminate. Interior panels are of 1/2 Baltic Birch and covered with commercial gray carpet. Wheels are 4" heavy duty locking swivels.

For more on Mulligan's Mobile DJ Booth, including information on how to order one for your own system, call 877-682-4687.



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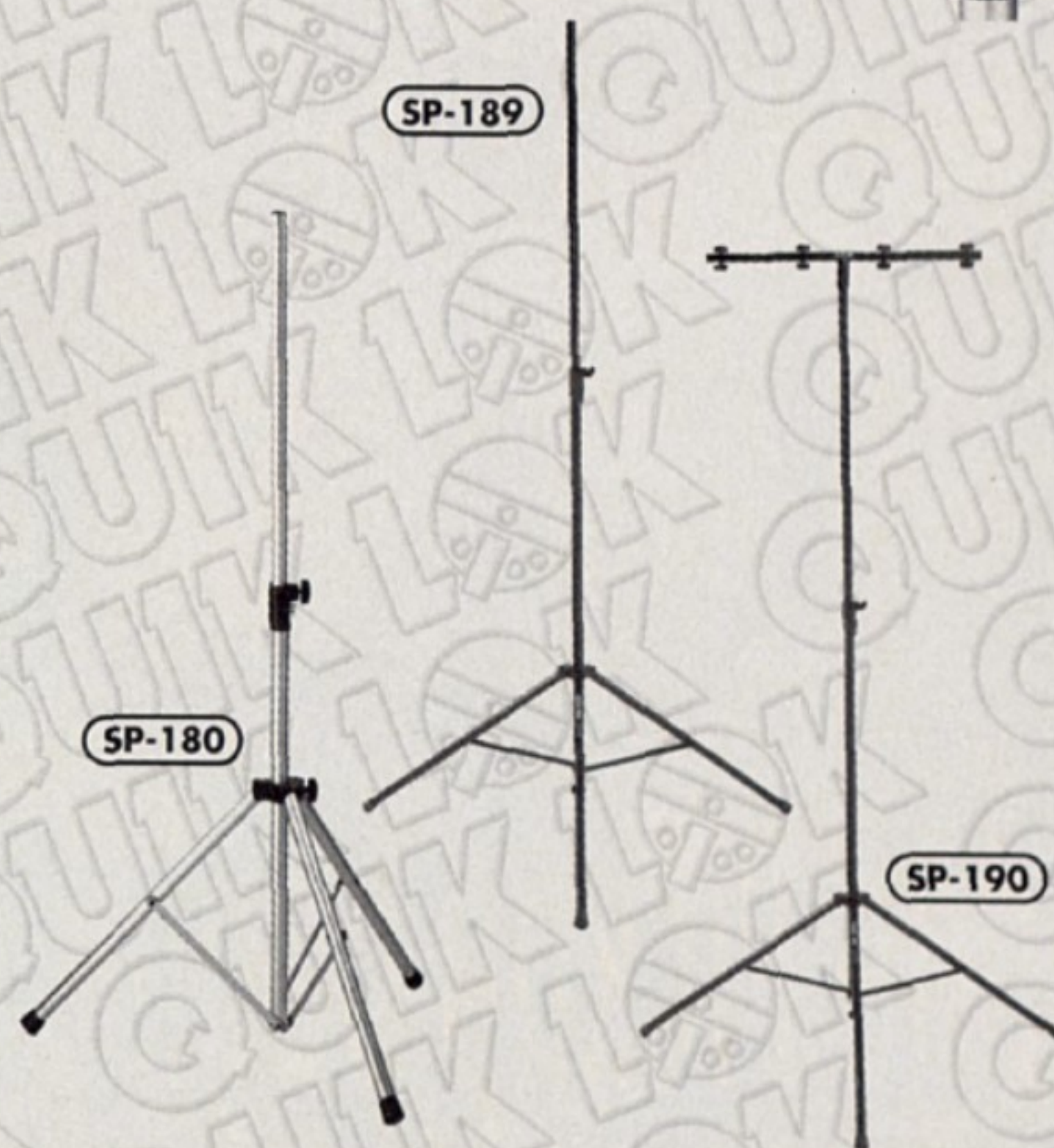
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# A Dance Step of Faith

**YOU CAN'T GO WRONG WHEN YOU STAY  
WITH WHAT'S POSITIVE AND  
APPROPRIATE**

BY JAY MAXWELL

If I live to be 109, I'll never forget my first gig. Although it was nineteen years ago, I still remember everything about it. I remember carrying in armloads of albums and singles and playing them on a home stereo system, hoping that it could fill the room without self-destructing.

For anyone who knows me well, it will come as no surprise that my Mobile DJ career began with me playing for a church group. I come from Christian roots and attempt to manifest my faith in everything that I do.

One of my careers is as Assistant Professor of Mathematics at a Christian university which requires that all instructors be professing Christians. My other career, DJ and manager of Jay Maxwell's Music By Request, doesn't require me to be a Christian. It does however afford me the opportunity to express my faith during a show by what I play and more often by what I do not play- due to explicit or implied lyrical content. In both of my careers, I make every attempt to implement the church's teachings about love and respect.

Ironically, it was only last year that I finally included a

separate category for Christian music in the song list booklet that we send out to clients. Prior to then, I was rather embarrassed when people asked me if I had any Christian CDs. Of course I had them, I just wasn't "advertising" that fact. I would simply point out that the Christian music was within other categories. The Wedding category contained Bob Carlisle's "Butterfly Kisses" as well as Michael W. Smith's classics "Friends" and "I Will Be Here For You." The Modern Rock category contained songs by artists like Jars of Clay, Newsboys, and DC Talk. If someone was looking for Amy Grant, Kirk Franklin or Kathy Troccoli they would have to look in the Dance category.

It finally occurred to me to combine all these popular Christian songs in their own category. As with every category in the booklet that we send out, we could have listed several pages of songs that were suitable for the Christian genre. However, we narrowed the list to just the twenty-five most popular songs. It was time to come out of hiding and highlight the best songs of faith.

Getting together a good collection of contemporary Christian music is one of the easiest tasks you will ever undertake. Since 1996, the WOW series has seen the top Christian labels collaborating to compile a yearly collection of the top songs for the year. Each CD contains 30 songs, so the five CDs released thus far net a total of 150 dynamite songs.

Also, Time-Life has a superb collection called "Songs 4 Life." This is a 6 CD set containing 132 songs. Many of these are also found on the WOW CDs. A final disc that is a must have for any starter set is Power Jams. While this collection contains many of the popular artists found on the other sets, the songs are different. It represents some great dance tunes and cover versions of secular songs. For example: DC Talk modified the Doobie Brother's rocker, "Jesus Is Just Alright" and wait until you hear a Christianized version of Grand Funk's "Some Kind Of Wonderful".

Finding a niche in the market to play Christian music and music with a positive and uplifting message is easier than you might think. First, many schools (both public and private) hire us based on our moral criteria for music selection. Especially in today's popular culture, more and more CDs carry warnings about their lyrical content. We stress to the school's contacts that we make every effort to not play anything we wouldn't play at a church dance. As a result, we have the majority of the schools, parents, and youth organizations calling to book us. Even if we do not have requests for any of the songs on this page, we have an opportunity to witness for what we believe. We get to explain why we sometimes have to refuse to play some of the popular songs the kids request - the lyrics are just not appropriate. There are great songs with a positive message in every genre - dance, country, rock, as well as Christian. We want to have a positive influence on people and at the same time show them the time of their life - we therefore play just the best.

Another great marketing niche is church picnics. While you might at first think they would want nothing but Christian



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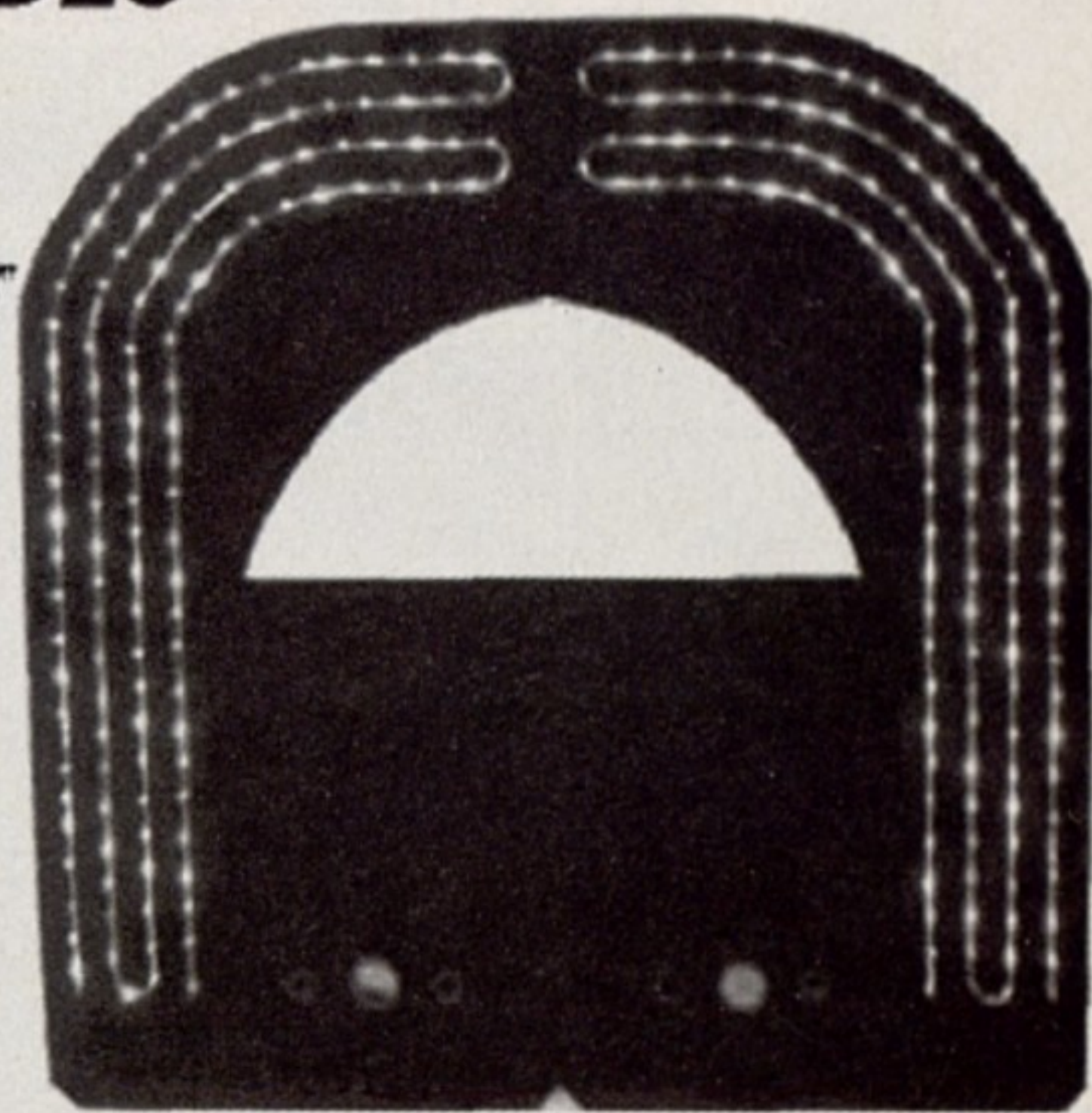
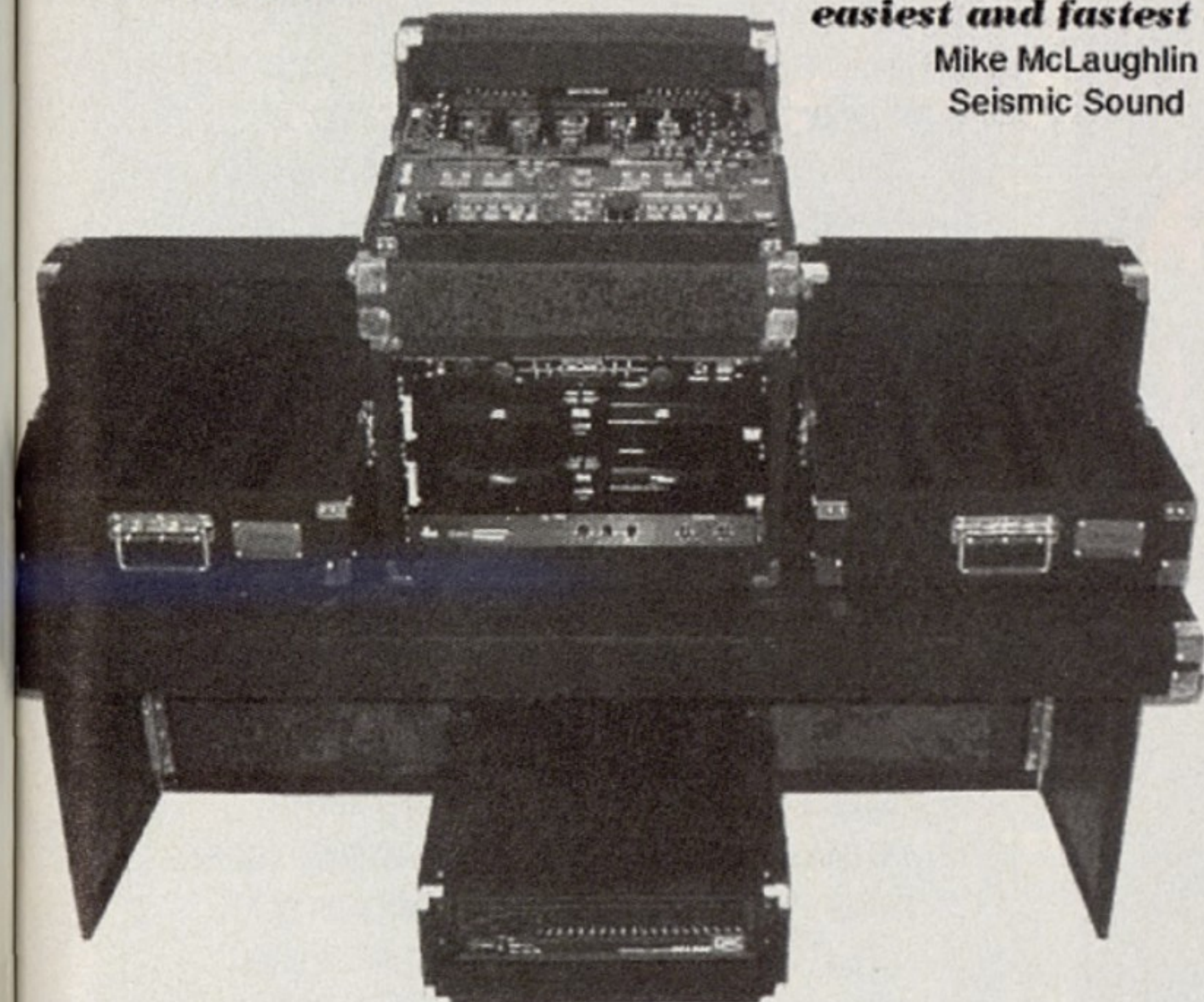
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music, that is usually not the case. They still want to hear the standards that we play at almost every event: "The Electric Slide," "Y.M.C.A.," "The Chicken Dance," and "The Twist," to name a few.

Finally, the most lucrative market is weddings. Some brides want a very conservative DJ. They have heard all the horror stories of a DJ playing something that Mom or Dad or the Grandparents find quite offensive. Therefore, we get many wedding bookings because we can assure the bride that we not only know what to play to get people involved and have a great time, but we also know what not to play during a classy event like a wedding reception.

I actually had a bride once who wanted a DJ more than anything else at her reception but was overly concerned about the potential for causing her family undue embarrassment. She had two major problems: Her father was a Baptist minister and she was having her reception at the church social hall. She knew our reputation and she booked her event with us based on that knowledge. Our only stipulation in securing the contract was that we had to promise her that we would NOT play any dance music that night – only limited toe tapping was allowed. So, for the first time ever, someone told me: "Play Something We CAN'T Dance To!"



## Maxwell's CCM Top 25

### SONG TITLE

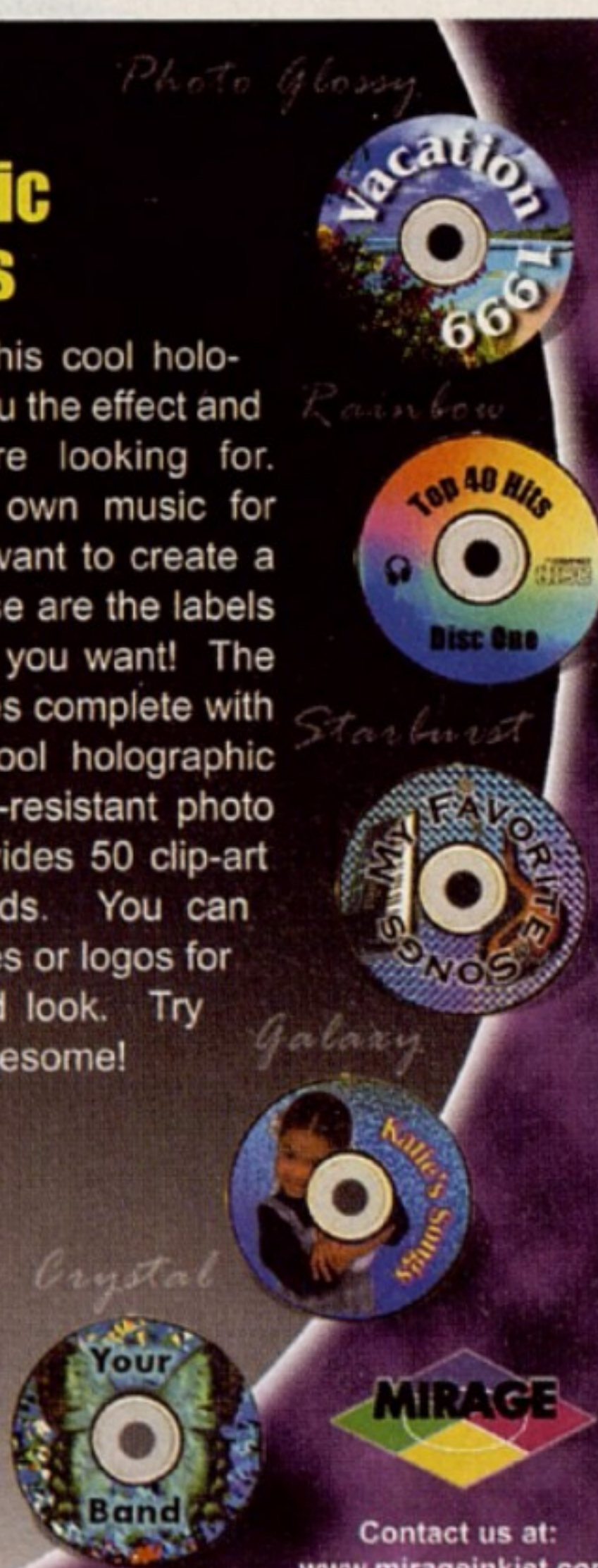
1. I WILL BE HERE FOR YOU
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3. FRIENDS
4. BUTTERFLY KISSESS
5. I WILL BE HERE
6. PLACE IN THIS WORLD
7. REVOLUTION
8. DEVIL IS BAD
9. THAT'S WHAT LOVE IS FOR
10. BETWEEN YOU AND ME
11. SHINE
12. FLOOD
13. RIOT
14. FATHER'S EYES
15. GREAT ADVENTURE
16. I SURRENDER ALL
17. MORE THAN YOU KNOW
18. NO DOUBT
19. REALITY
20. WE CAN MAKE A DIFFERENCE
21. CRAZY TIMES
22. SAVING THE WORLD
23. SOUNDS OF HEAVEN
24. WOO HOO
25. STEP OF FAITH

### ARTIST

- MICHAEL W. SMITH  
KIRK FRANKLIN  
MICHAEL W. SMITH  
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STEVEN C. CHAPMAN  
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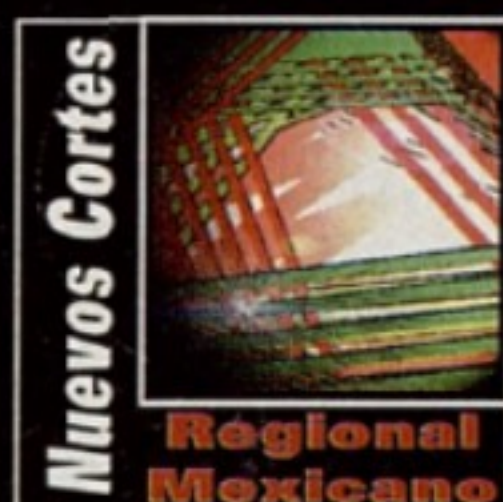
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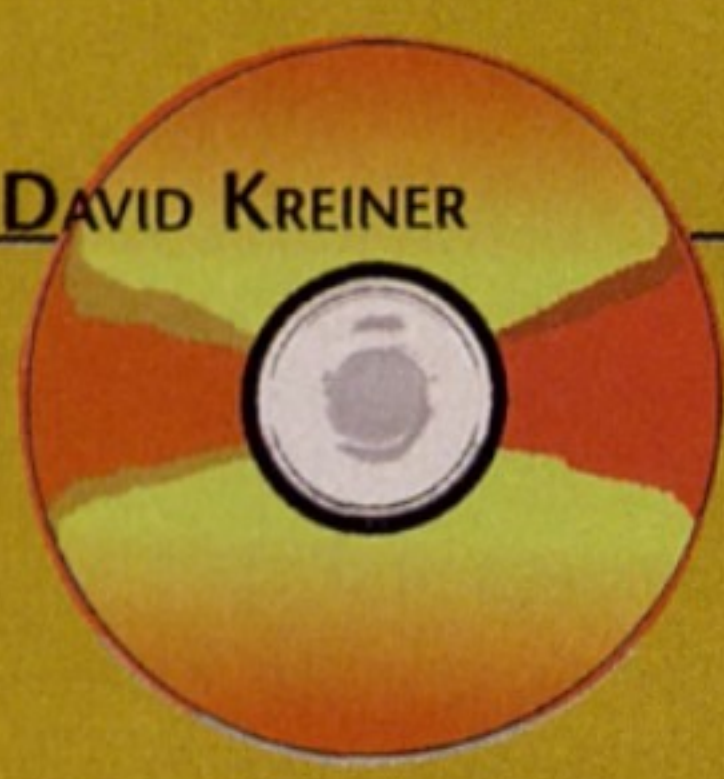
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# how hot can they take it?



By DAVID KREINER



**W**ant to really test to see what your crowd is made of? Check out this list of super hot remixes to add to your summer playlist. Faster tempo songs are making strong headway on national radio playlists; this translates into sweaty late night dance sets and higher BPMs on your mobile playlists.

**Ultimix #76** starts out with N'Sync's "Bye Bye Bye" at 95 BPM and aside from supplying a strong 32 beat intro, middle, and outro, stays close to the radio version. There are some nice breaks and stutters making this is a good version to use for early evening. Bloodhound Gang's "The Bad Touch" at 128 BPM is given a re-work here with subtle Latin percussion and a drum beat cut in half in the intro. Things get going with the first verse. It's much more usable than the radio version.

British DJ and songstress Sonique's "It Feels So Good," at a peppy 135 BPM, is the stand out song on this issue. A little clubier here with some of the freestyle beats removed and breakbeats added. Stark production and instrumentation keep the mix clean. There is a breakdown in the middle, which cuts the beat in half with a short accapella vocal, then right back into the fast version.

Eyes Cream's "Fly Away (Bye Bye)," at 132 BPM, is done here with a very straightforward Euro-pop dance feel; a very crisp and very usable late night track with a techno sounding bassline. This song would mix perfectly with Sylvester's "You Make Me Feel, Mighty Real." "Blue," by Eiffel 65, has a real fat drum beat at 129 BPM to get things

going. More stripped down than most current mixes available, this will keep the crowd going. The middle has some cool breaks and beats and takes the song out with this drum pattern.

Hashim Al-Naafyish, "The Soul" Y2K Mixes at 138 BPM is a club instrumental classic that gets a great workout here. Use this song as an excellent way to transition from house to techno sets. Ultimix's trademark medleys are represented by the 1999 Flashback Medley Pt #2 (128-139 BPM) lasting 13:29 minutes. It's all high-energy dance stuff that is perfect for summer with a strong retro disco feel. Artists include Enrique Iglesias, Marc Anthony, Jennifer Lopez, Destiny's Child, JS 16 and more. Closing out the set is Daisey's "Boogie Your Body" at 138 BPM with a strong freestyle beat.

Speaking of summer heat, X-Mix #54 is all energy! Starting it off is their trademark "House of X-Mix (medley) for 13:56, at a steamy 135 BPMs. This medley is all instrumental house and techno in a non-stop mix. Next is an X-mix exclusive of "Koochy," by Armand Van Helden at 127 BPM. A sample of Gary Numan's "Cars" is used extensively. Some of the scratching will throw some dancers off. Sonic's "It Feels So Good," at 135 BPM, gets a nice workout here with strong intro, middle and outro beats. Lots of holes to lay over. At 132 BPM, "Imagination," by SKB, is a trancey Euro song with clean production and strong beats for late night.

The Jessica Simpson/Nick Lachey ballad "Where You Are" gets a dance makeover at



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## MUSICNEWS

128 BPM. Starting with conga drums, it builds into a techno/pop, synth, bass and drum track. This actually works as a dance record and will be a huge hit on the dance floor. Shannon's classic "Give Me Tonight" at 134 BPM gets a Y2K workout. With a bass drum-only intro, it builds to a very powerful high-energy dance song featuring with a heavy Euro vibe with lots of filtering. Besides the vocal, this remake bears no resemblance to the original. It's all Y2K.

Eyes Cream's "Fly Away," at 132 BPM, is here with all its Euro/pop flavor. Clean production and breaks make this very usable for late night sets. Catapila's "Void (I Need You)," at 132 BPM, is another late night burner with clean girl vocals and strong techno beats. The Bobby D'Ambrosio / Kelli Sae track "Here I Am," closes out this set with a 126 BPM club dance remix.

X-Mix's spur series **Urban #38** is out with some real strong hip hop and R&B radio hits. It begins with "There You Go" by Pink, at a brisk 108 BPM and featuring a little dancehall rapping from Mad Lion to get it going. This remix is excellent and works well with everything that is out right now. It's a great song to be used as a set starter.

"Love Is Blind" by Eve / Faith Evans is a pretty straightforward R&B song at 91 BPM. "Shackles (Praise You)," by Mary Mary, is a big radio song and done well here at 100 BPMs with strong beats and "Put the needle

on the record" vocal samples thrown in for fun. "Forget About Dre" from Dr. Dre / Eminem is here at a brisk 134 booty beats per minute. This beat works well for late night energy sets. Closing out the set is "So Sweet" by Brook Russell with a strong 100 BPM dancehall beat pushing this remix right along.

**Hot Tracks 19.1** starts out with N'Sync's "Bye, Bye, Bye" and, like the Ultimix version, stays close to the radio version. Only X-Mix #53 has a house version. An upbeat mix here would help propel this remix. Amber's "Above the Clouds", is a great late night house record that has tons of energy at 100 130 BPM. Clean production and strong drum and bass lines make this remix cook. Christina Aguilera's "What A Girl Wants" starts out at the 80 BPM radio version until someone turns off the turntable and yells "Yo DJ, give me some BPMs" Finally, we have a dance version of this great radio song at a sweaty 130. This is the standout cut on this issue. Club Diva Martha Wash is here with a clubby "Listen To The People" at 130 BPM.

Ricky Martin's "Shake Your Bon Bon" is included at 130 BPM. This is a late entry as hits go, but it is still usable during the summer time. Good remix and tons of energy. Broadway's latest diva, Linda Eder joins with a very danceable "Never Dance" at 130 BPM. This club record is strictly a late night song.

Alternative/Modern Rock act Len is here with "Man of the Year" at a brisk 131 BPM. It's a great alternative to the cute Euro

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sound that is back in style. La Rissa's huge club and radio hit "I Do Both Jay & Jane" features a killer freestyle remix at 131 BPM. This is one of the best remixes and is one of the strongest songs on this set. Samples of "Planet Soul" fit right in with this killer track. Just when you thought there were enough remixes Eiffel 65's "Blue," here comes another stab at this giddy radio hit. Clean production, strong synth bass line and mixable breaks keep this one pumping at 131 BPM. Sonique's huge radio and club hit "Feels So Good" cooks at 135 BPMs. A little bit different bass line and violin string line background add a new flavor to this remix. Lou Bega's "Tricky, Tricky" closes out this set with Run DMC vocal sample of "It's Tricky". Another late entry of an older radio song will still work this summer. As always, there is a 9 song free bonus CD included that is not remixed, but contains extended dance versions. Very cool and the price is right!

High energy dance music is finally coming back strong. This trend will get stronger this summer as radio and clubs play more of this style all summer long.

All of the CD's reviewed above are available from The Source DJ Music Supply: The nations largest supplier of music for mobile and nightclub DJs featuring CD compilations, 12" vinyl, remixes and much more. Call 800-775-3472, email SCMSRECORD@aol.com, or surf [www.thesourceformusic.com](http://www.thesourceformusic.com)

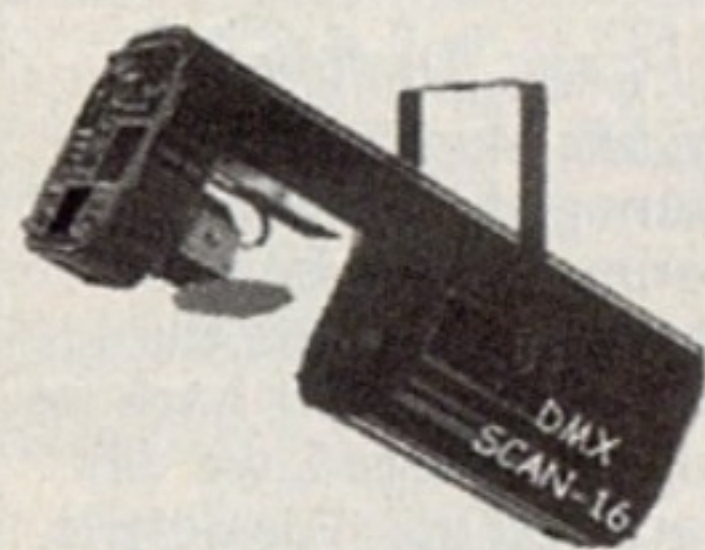


## HOT TRACKS 19.1

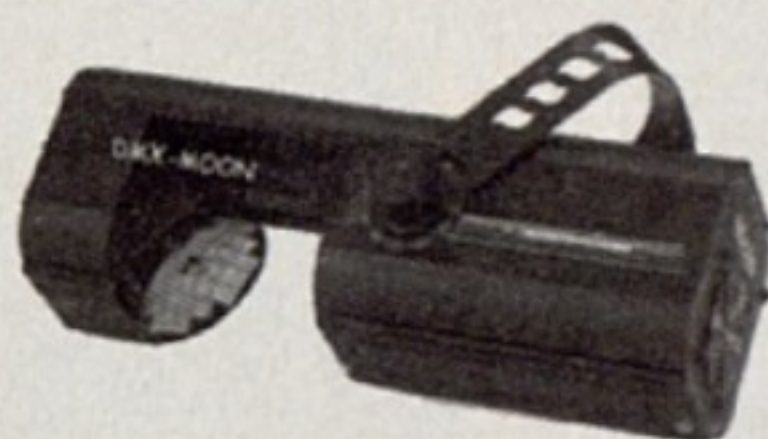
N'Sync .....	Bye, Bye, Bye	95.0
Amber .....	Above the Clouds	130.0
Christina Aguilera .....	What A Girl Wants	130.0
Martha Wash .....	Listen To The People	130.0
Ricky Martin .....	Shake Your Bon Bon	130.0
Linda Eder .....	Never Dance	130.1
Len .....	Man of the Year	131.2
Jaci Velasquez .....	Love Will Find U	131.4
La Rissa .....	I Do Both Jay & Jane	131.7
Eiffel 65 .....	Blue	131.8
Sonique .....	Feels So Good	135.0
Lou Bega .....	Tricky, Tricky	151.2

## 19-1 BONUS CD

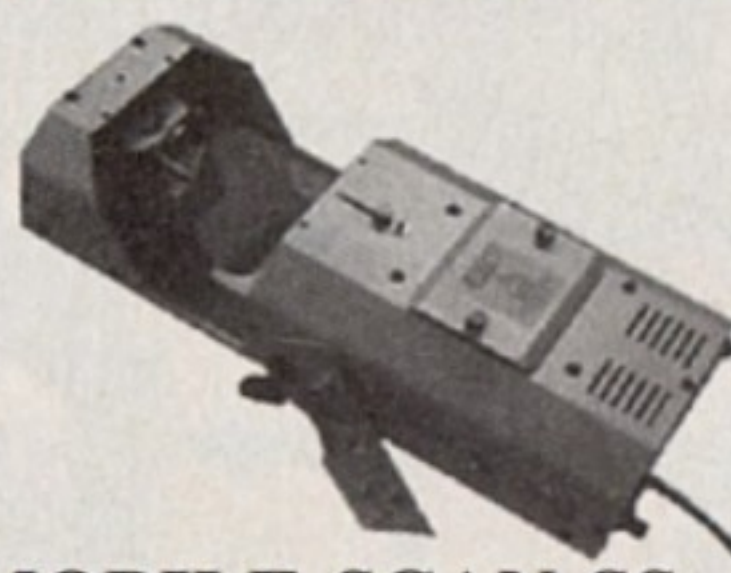
Jennifer Lopez .....	Feelin So Good (Thunderpuss Mix)
The Bloodhound Gang ..	The Bad Touch (Eiffel 65 Edit)
Taylor Dayne .....	Planet Love (Extended Mix)
Groove Armada .....	I See You Baby (Fatboy Slim Remix)
Angela Via .....	Picture Perfect (Eddie Aroyo Mix)



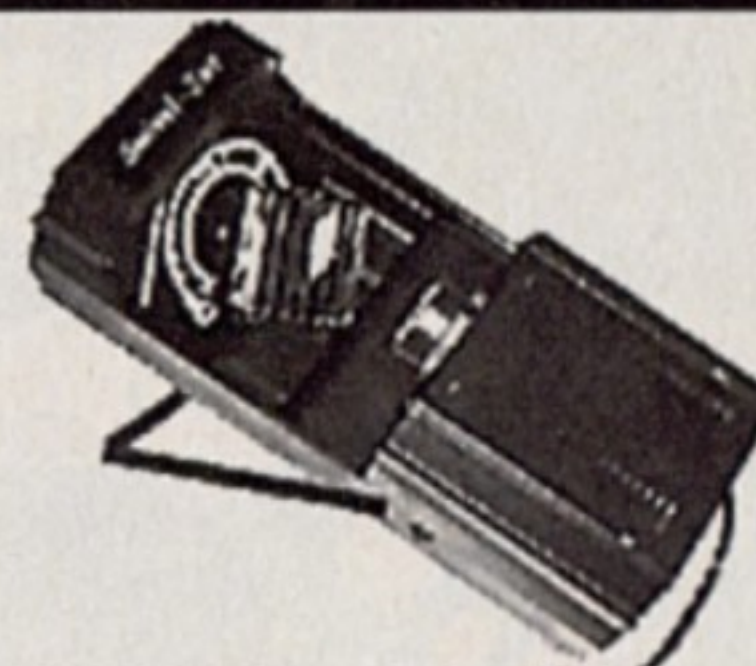
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Alex Gopher ..... Party People (Etienne De Crecy Mix)  
 Kim Lukas ..... All I Really Want (Eiffel 65 edit)  
 Tito Puente/Olga Tanon ..... Ran Kan Kan (Pablo Flores New Club Mix)  
 Deep Obsession ..... One & Only (Extended mix)

## X-MIX 54

The After Hours House of "X" (medley) 13:56  
 a: William Orbit ..... Adagio for Strings 135  
 b: Starecase ..... First Floor Deadlock 135  
 c: Jonah/Ssst ..... Listen 135  
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 Sonique ..... It Feels So Good 135  
 SK8 ..... Imagination 132  
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 Shannon ..... Give Me Tonight 134  
 Eyes Cream ..... Fly Away 132  
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 Bobby D'Ambrosio / Kelli Sae . Here I Am CD BONUS 126

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 Love Is Blind ..... Eve / Faith Evans 91  
 Shackles (Praise You) ..... Mary Mary 100  
 Forget About Dre ..... Dr. Dre / Eminem 134  
 So Sweet ..... Brook Russell 100 CD Bonus



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<b>DON'T WANT YOU BACK</b> ..... Sing Backstreet Boys	<b>PRIVATE EMOTION</b> .. Sing Like Ricky Martin w/ Meja
<b>SPANISH EYES</b> ..... Sing Like The Backstreet Boys	<b>WHERE YOU ARE</b> . Sing J. Simpson & N. Lachey
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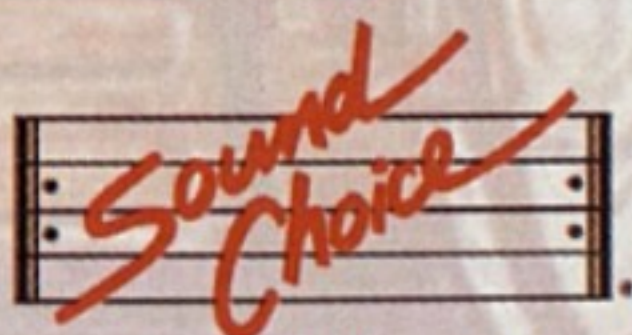
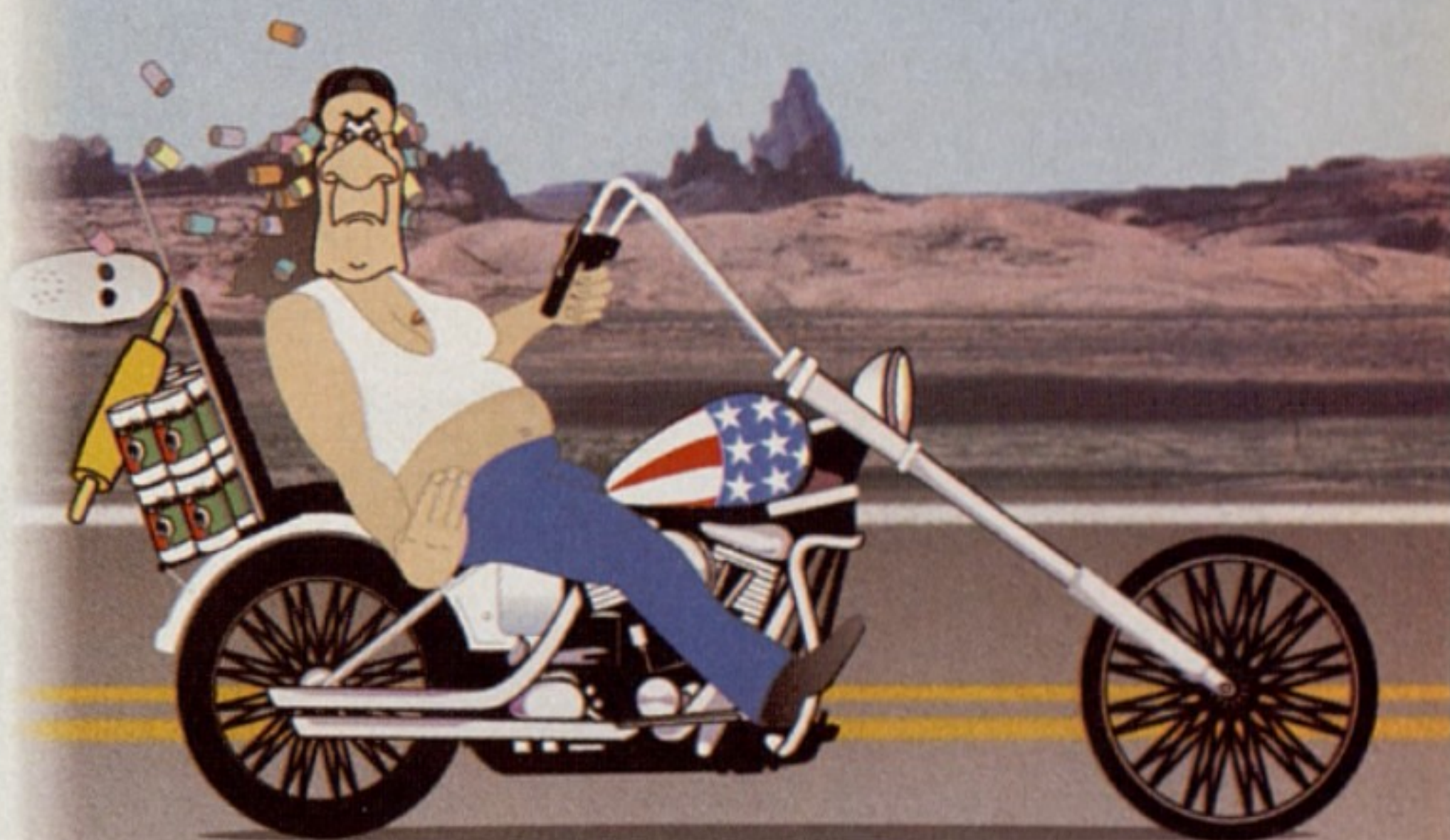
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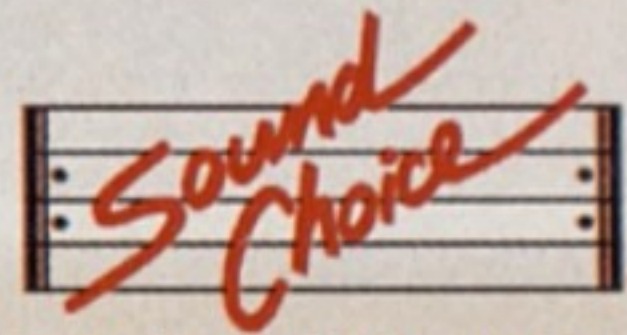


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# When It's Good It's Very Good!

BY FRED SEBASTIAN

What's Hot? Summer's here so it's more like what's not! In particular, two forms of music are hot with young crowds and appealing to wider audiences and dance club enthusiasts. I'm referring to Techno/Electronica and Trance music. With Trance, as with others, there's good and bad. In this column we'll take a look at some new compilations to keep you on the right tracks. Bad Trance, like bad techno, often has little in common with music as most know it. On the other hand, Techno and Electronica have introduced some very talented creators who have produced some good music. As the name implies, Trance music can be a bit out there but

when it's good its rhythmic melodies can be captivating and hypnotic. The top hit "Blue" by Eiffel 65 is a great example. An outgrowth of Techno, Trance is electronic music (usually little or no vocals) tied together with solid Dance beats. Like all types of music the flavors can be endless. Two of our featured compilations are loaded with hot new Trance and Techno. In addition, we'll zip across the music genres with a variety of new compilations containing music old and new to spice up your Hot Summer Nights!

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 Step On ..... HAPPY MONDAYS  
 Enjoy The Silence ..... DEPECHE MODE  
 The Ballads Of Tom Jones .....  
 ..... SPACE w/ CERY'S OF CATATONIA  
 Take A Chance On Me ..... ERASURE  
 Vindaloo ..... FAT LES  
 Oh Carolina ..... SHAGGY  
 Each Time ..... E17  
 Stranded ..... LUTRICIA McNEAL  
 Crush ..... JENNIFER PAIGE  
 Praise You ..... FATBOY SLIM  
 2 Times ..... ANN LEE  
 Feel It (Blunt Edit) ..... THE TAMPERER w/ MYA  
 9PM (Till I Come) ..... ATB  
 Sweet Like Chocolate ..... SHANKS & BIGFOOT  
 Turn Around PHATS & SMALL w/ MUTANT DISCO  
 Sun Is Shining .....  
 ..... BOB MARLEY vs. FUNKSTAR DE LUXE  
 Sing It Back (Boris Musical Mix Edit) ... MOLOKO  
 Encore Une Fois (Blunt Radio Edit) ..... SASH!  
 Freed From Desire ..... GALA  
 Sunchyme ..... DARIO G.  
 Ooh La La ..... THE WISEGUYS  
 Jump Around ..... HOUSE OF PAIN  
 Red Alert ..... BASEMENT JAXX

Born Slippy ..... UNDERWORLD  
 Ebenezer Goode ..... THE SHAMEN  
 Dub Be Good To Me ..... BEATS INTERNATIONAL  
 U R The Best Thing (Perfecto Radio Mix) D:REAM  
 Crazy (D'Influence '96 Mix) ... MARK MORRISON  
 You've Got A Friend ..... BRAND NEW HEAVIES  
 Remember Me ..... THE BLUE BOY

Try and tell a young teenager that Techno is dead and you'll be missing the boat. Maybe not the first boat, but surely the boats still bringing in hot new Techno tracks to satisfy the continuing demand of clubbers, and the regular alpha-beta-Joe-4-zero-Blo-seven-niner's alike. The new release **"TECHNO 2000"** should be a smash. It's loaded with fresh Dance cuts with and without vocals. More than a few of these killer cuts may be headed for chart tops. And the coolest thing is that even the grays in your audience might dig it. This isn't the kind of industrial Techno that makes ears bleed or breaks blood vessels in your brain. It's good Dance music. You might even say it's more musical, (a kinder, gentler) Techno. It's got energy, it's got killer instrumentation and sound quality, it's good new stuff. Here's the 37 track lineup:

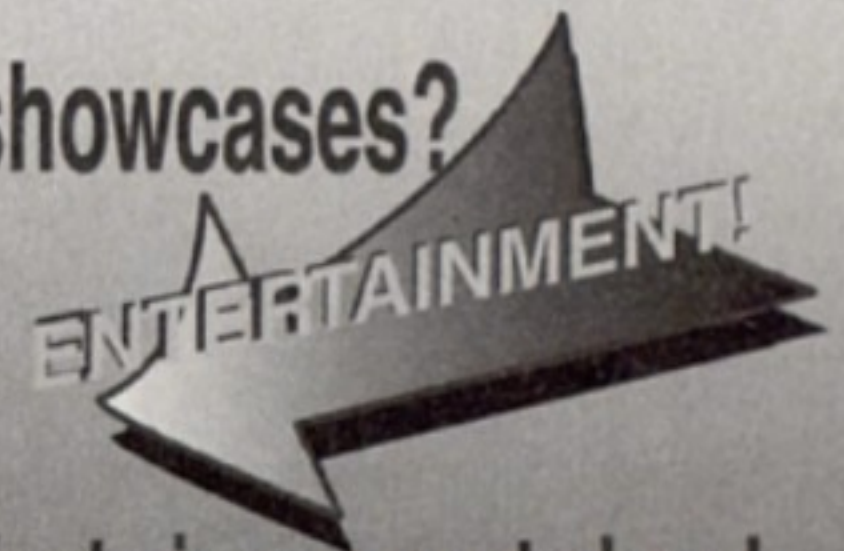
Into Another ..... TALLA 2XLC  
 Domo Origato ..... MASCHINENMENSCH  
 Abfahrt ..... DER VERFALL  
 One, Two, Three ..... SQ-1  
 Anthem #2 ..... FLOORFILLA

Learning To Fly ..... MOTHER & PRIDE  
 Schluck Du Luder ..... DJ ORAL  
 Join Me ..... LIGHTFORCE  
 Use Your Imagination ..... FUTURO VIVERE  
 Wake Up ..... SUNBEAN  
 Psycho Terror Pt. 1 ..... EXPERIMENT K  
 2000 ..... BINARY FINARY  
 Loops And Things ..... RICHTHOVEN  
 K.A.U.N. (Miss Shiva Mix) ..... ONLINE  
 Apache ..... STARFIGHTER  
 Brain Pie ..... NUTS & BALTS  
 Surreal Brazil ..... FLORIAN F.  
 Walhala ..... GOURYELLA  
 Flashback ..... DJ TOMCRAFT  
 Eternity Is Past ..... KOALA w/ DJ DAVE  
 Space People 2000 ..... DJ CRACK  
 Feel Good ..... SOUNDMACHINE  
 Superdisco RMX ..... MO-DO  
 Puppunanny ..... AFRIKA BAMBAATAA  
 Blow Ya Mind ..... LOCK 'N LOAD  
 Kilimanjaro ..... THE VENTURE  
 Greece 2000 ..... THREE DRIVES ON A VINYL  
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 The Frog ..... THE COACH  
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Send all submissions or contact us for more info via:  
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Way back, even before the Summer Of Love, the mark was made. Now, Sixties music is to Summer, what water is to wet. The **"NUMBER 1 60'S ALBUM Vol.2"** contains 50 multi-

million selling songs from the sixties. This is a great collection of top all time favorites. Many of these continue to be top favorites at Weddings, Anniversaries, and even at young kids' parties.

Do You Love Me ..... DAVE CLARK FIVE  
Go Now ..... MOODY BLUES  
I Heard It Through The Grapevine ..... MARVIN GAYE  
In The Midnight Hour ..... WILSON PICKETT  
Keep On Running ..... SPENCER DAVIS GROUP  
You Really Got Me ..... THE KINKS  
Just One Look ..... HOLLIES  
Monday Monday ..... MAMAS & THE PAPAS  
All I Really Want To Do ..... THE BYRDS  
Happy Together ..... THE TURTLES  
Baby Come Back ..... THE EQUALS  
Wonderful World Beautiful People ..... JIMMY CLIFF  
Knock On Wood ..... EDDIE FLOYD  
I Want You ..... BOB DYLAN  
Baby Please Don't Go ..... THEM w/ VAN MORRISON  
Everybody's Talkin' ..... HARRY NILSSON  
Stop! In The Name Of Love ..... THE SUPREMES  
Only The Lonely ..... ROY ORBISON  
Save The Last Dance For Me ..... THE DRIFTERS  
The Mighty Quinn ..... MANFRED MANN  
Hole In My Shoe ..... TRAFFIC  
I Get Around ..... BEACH BOYS  
The Tears Of A Clown ..... SMOKEY & THE MIRACLES  
Spanish Harlem ..... ARETHA FRANKLIN  
With A Little Help From My Friends ..... JOE COCKER  
Yerster Me, Yester You, Yesterday .... STEVIE WONDER  
Because ..... DAVE CLARK FIVE  
Alfie ..... DIONNE WARWICK  
Let It Be Me ..... THE EVERLY BROTHERS  
Raining In My Heart ..... BUDDY HOLLY  
Unchained Melody ..... RIGHTEOUS BROTHERS  
Half Way To Paradise ..... BILLY FURY  
Let The Heartache Begin .. LONG JOHN BALDREY  
Green Green Grass Of Home ..... TOM JONES  
When A Man Loves A Woman .... PERCY SLEDGE  
Stand By Me ..... BEN E. KING  
(Sittin' On The) Dock Of The Bay ..... OTIS REDDING  
My Girl ..... THE TEMPTATIONS  
Losing You ..... DUSTY SPRINGFIELD  
Make It Easy On Yourself ..... THE WALKER BROTHERS  
Je Te' Aime... ..... BIRKIN & GAINSBURG  
Albatross ..... FLEETWOOD MAC  
Love Is All Around ..... THE TROGGS  
True Love Ways ..... PETER & GORDON  
Bring It On Home To Me ..... ANIMALS  
As Usual ..... BRENDA LEE  
I'm Gonna Be Strong ..... GENE PITNEY  
What A Wonderful World .... LOUIS ARMSTRONG  
First Of May ..... BEE GEES

House music isn't the same everywhere but I was quite surprised by the new release **"NEW LATINO HOUSE"**. Expecting a familiar club sound flavored with Latin I was pleased to hear a variety of styles and original music ranging from great Latin Jazz to Salsa, Merengue, Samba, Cumbia, Mambo and more. There's lots of original percussion, horns, and Latin flavor, including some killer club dance tracks. In fact the song "Estelita" is guaranteed to fire up any house dance floor with its killer pulsating club sound. Many if not most of the tracks on this

two CD collection are instrumental. Several are great :Latin flavored Trance cuts that include conga drums and horns. The assortment of styles and rhythms make this a very good choice. From the laid back Sambas of the beaches of Brazil, to the unmistakable Cumbias of Mexico, to the fiery hot club sounds of the Spanish island of Ibiza this double CD has got a lot to offer.

Batacuda Soul ..... CRICCO CASTELLI  
Meringue ..... BOLIVAR  
Bangs A Bongo ..... BATU CASU  
Macuco ..... SAMBATUCADA  
Old Hat New Hat ..... THE BEAUJOLAIS BAND  
The Latin One ..... THE NEW JERSEY KINGS  
Suave Suave ..... ORCHESTRA REVE  
100% Cubano ..... RESPETAME  
Samba De Mambo ..... MAMBO DE SAMBA  
Desrebrada ..... OMAR SALLINAS  
Vallarta Mix ..... TACO'S y ESTELITA  
El Guayabo De La Ye ..... PALENQUE  
Subteo ..... SAN FRANCISCO ALLSTARS  
Mambito ..... SNOWBOY  
A Forest Mighty Black ..... BATACUDA  
El Venoa ..... CLUB LATINO  
Karumba ..... LATINO BROS.  
Descarga ..... CHARANSON  
Josimar ..... ARAKATUBA & FILA BASILIA  
Sexo Dinero E Fantasia ..... HANNY  
Tu Me Quieres ..... PA ME BIEN  
Que No Muera El Son ..... ANGEL VAILLANT  
Pele ..... ARAKATUBA & FILA BASILIA  
La Rumba De Freddi ..... JUST US THREE

As mentioned in the intro of this column, Techno and Trance music are continuing to hold and attract followers. This new compilation is a good example why. **"DREAM CLUB 3"** is two and a half hours of great, original, and usually kickin' upbeat Trance that'll make you dance. Unlike many noise compilations that passed themselves off as (and gave a bad name to) early Techno and Trance this compilation is good new music. Here's the lineup of great new tracks in this 2 CD set:

Join Me ..... LIGHTFORCE  
Back In My Life ..... ALICE DEEJAY  
Bla Bla Bla ..... GIGI D'ABOSTINO  
S.U.N. Inferno ..... ANTHONY CARTER  
Into My Brain .. MARIO LOPEZ & R.E.D. S.E.C.T.O.R.  
Emotional Overload ..... THE HIGHLANDER  
Walhalla ..... GOURYELLA  
Dreams ..... QUENCH  
Send Me An Angel ..... RAVELAB  
Why Does My Heart..? (ATB Mix) ..... MOBY  
Big Mistake ..... FULL HOUSE  
Go Right For ..... DJ VALIUM  
Lost In Love '00 ..... DJ YO! w/ The Dog  
Northland ..... PHOTONIC  
Ballade Pour Elise 2000 ... Frank Bizarre & F.M.F. GREG  
Die Blechtrommel ..... TAIKO  
U Got 2 Let The Music ..... MAX DEEJAY  
Wake Up ..... SUNBEAM  
Commandments ..... DJ SHAW  
Eternity Is Past ..... KOALA w/ DJ DAVE  
2000 ..... BINARY FINARY  
Distorted Reality ..... ALPHAPRIME  
Sarcasmo ..... NEUROGLIDER



# MUSICNEWS

Sidewalk Cafe. THE DIGGERMAN MEETS ESCALATION  
 Das Erwachen ..... PHIL GREEN  
 Rainman (RMB Mix) ..... SALT LAKE  
 Children Of Paradise (DJ Shah RMX) ..... SAVON  
 Odyssey 3000 ..... HUMANFORCE  
 Stripped 2000 ..... MONI B.  
 Oasis ..... Y.O.M.C.  
 Silence ..... DELERIUM  
 Yoga Session ..... HOLE IN ONE  
 Hypnotic Harmony ..... PROGRESSIVE ATTACK  
 The Age Of Love ..... THE AGE OF LOVE

Are you ready for a flashback? Here is a newly released CD from the group whose name says disco just as much as Studio 54. It's a new release by Stars on 45. **"THE CLUB HITS"** by Stars On 45 should be hitting the streets right about the time you get this magazine. This new compilation features eight medleys with over 75 giant dance floor filling hits from the '70s and '80s.

## MOVE YOUR BODY Medley:

I'm Every Woman / Celebration / Let's All Chant... etc.

## LET'S DANCE Medley:

Dolce Vida / Ring My Bell / Boogie Nights etc.

## STARS ON SOUL Medley:

Lost In Music / It's A Love Thing / Best Of My Love... etc.

## DANCE ON STARS Medley:

Don't Leave Me This Way / Relight My Fire / Never Can Say Goodbye... etc.

## STARS ON RAP Medley:

Rapper's Delight / Just Buggin' / White Lines etc.  
 GROOVIN' ON THE BEAT Medley:  
 Ain't No Stoppin' Us Now / Rock Your Baby...etc.  
 Stars On Soul Medley (Extended Version)  
 Move Your Body Medley (Extended Version)

While summertime is rapidly ticking away, this issue would not be complete without at least one great summer compilation. Here's the **"ULTIMATE SUMMER PARTY"**, a self contained, complete party set that you just can't go wrong with. This double CD features many of the "must have" summer classics as well as recent dance hits. It's a great set and is an ideal compilation for the pool parties, beach parties, barbecues and just about anywhere else you can plug in. Tracks are:

Louie Louie ..... THE THREE AMIGOS  
 We Like To Party (The Vengabus) .... VENGABOYS  
 Sweet Like Chocolate ..... SHANKS & BIGFOOT  
 One For Sorrow ..... STEPS  
 Turn Around ..... MUTANT DISCO  
 Ecuador ..... SASH! w/ RODRIGUEZ  
 The Rockafeller Skank ..... FATBOY SLIM  
 Hawaii Five-O (Theme) ..... THE VENTURES  
 In The Navy ..... THE VILLAGE PEOPLE  
 Love Shack ..... B-52'S  
 Coco Jambo ..... MR. PRESIDENT  
 Oh Carolina ..... SHAGGY  
 Shine ..... ASWAD  
 Sweat (A La La La La Long) ..... INNER CIRCLE  
 Hot Hot Hot ..... ARROW  
 The Bump ..... KENNY

D.I.S.C.O. .... OTTAWAN  
 Club Tropicana ..... WHAM!  
 Walking On Sunshine ..... KATRINA & THE WAVES  
 Cruel Summer ..... BANANARAMA  
 Summer Holiday ... CLIFF RICHARD & SHADOWS  
 It's Not Unusual ..... TOM JONES  
 Music To Watch Girls By ..... ANDY WILLIAMS  
 I'm A Believer ..... THE MONKEES  
 Surfin' USA ..... THE BEACH BOYS  
 Mas Que Nada ..... SERGIO MENDES  
 La Bamba ..... LOS LOBOS  
 Lambada ..... KAOMA  
 Sex On The Beach ..... T SPOON  
 I'm Too Sexy ..... RIGHT SAID FRED  
 Feel It ..... THE TAMPERER w/ MAYA  
 Contact ..... EDWIN STARR  
 Lost In the Translation ..... PACIFICA  
 And It Hurts ..... DAYEENE  
 Keep Warm ..... JINNY  
 Vindaloo ..... FAT LES  
 Come On England! ... ENGLAND'S BARMY ARMY  
 American Pie ..... DON McLEAN  
 California Dreaming ..... MAMAS & THE PAPAS

For more information on any of the CDs in this column contact A.V.C. Sebastian at (973) 731-5290 or at [avcsebastian@msn.com](mailto:avcsebastian@msn.com)

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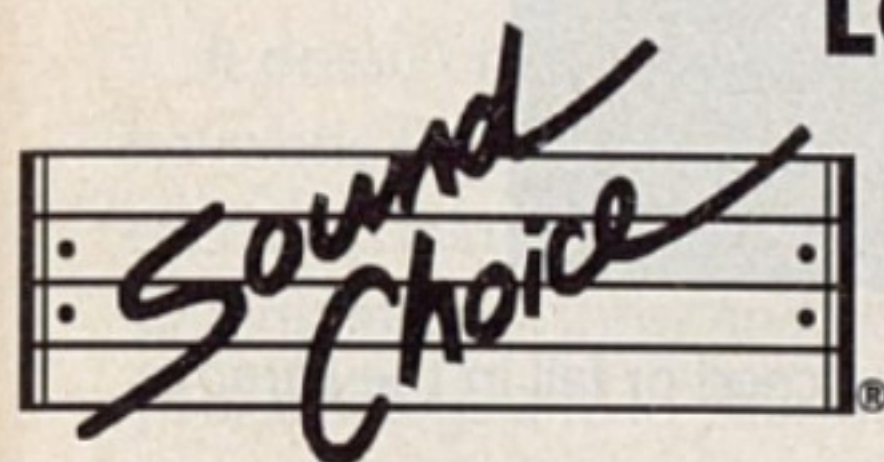
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# Taking Turns

## *Fair Singer Rotation Is Key To Karaoke Club Success*

BY GREG TUTWILER

We've all had this happen. You have a crowded show with a singer rotation 20 to 25 requests deep and up walks Mr. Entertainment in your face swearing that you skipped his turn in the rotation and demanding to sing next.

You try (politely) to explain to him that if he hadn't gotten up to sing on the last three songs with his buddies, that maybe he would be singing now. Is this really that difficult to comprehend? You can bet he'd be first to complain if the prima donna across the room was on stage three times in a row.

It never ceases to amaze me. The things singers will do to get their name moved up on the list could fill pages. My favorite line is the one where the outcome of a guy's evening with his lady friend depends on him getting up to sing the very next song. And of course, there's the fellow who tries greasing my palm with a one-dollar bill. Do we really look that cheap?

### *Karaoke Telegraph*

The point here is that we, as KJs, have an unofficial code of ethics to abide by if we want to stay busy on the club circuit. You know as well as I that karaoke patrons will not tolerate an unfair host. If you have "favorite singers" they know it. If you sing too much or if your music library is weak they know that too. Even though your shows are not attended by every singer in the area, you can bet on one thing, they ALL talk.

Karaoke is its own community with its own line of communication. Word travels fast if you're a fair host and even faster if you're not. Personally, I recall learning the importance of proper singer rotation at my very first gig... it's the number one



place where you can succeed or fail in the karaoke club scene.

### *Singer cycles*

There are several ways to conduct your singer rotation and each has its pros and cons. The important thing is to select the one that best suits your tastes and stick with it. Establish the ground rules and stick to them. **PQ- Consistency in your method helps you establish a routine and lets your singers know how you operate. If you take a bribe from one of them, be prepared to take one from all of the rest.**

1) **The request slip or "ticket" method** - Singers pick up a preprinted request slip when they pick up a song catalog. This slip is filled out with their name and song request. This method may encourage them to make more than one request at a time so if you prefer only one song request at a time, state that clearly at the beginning of your show and remind them often of your "sing one, bring one" policy. (A company called Earth Bound Designs makes a canvas holder for keeping your request slips in order. 877-323-7246)

2) **The sign up sheet method** - Singers can come up to your station and put their name on a clip board list. In this case, you should only allow singers to sign up for one song at a time. It is also advisable to make duets count as one song for each singer in the duet or group. If they've sign up for in a duet or come up with someone else, that counts as their song selection. It promotes fair rotation and gives as many singers as possible an opportunity to sing.

3) **The chalk board method** - This is a less



common approach but one that I have seen on occasion. It is similar to the clip board list but it's more visible to the other patrons in the lounge. You can use a chalk board, dry erase board or easel and pad. Be careful however, names have a tendency to get erased.

4) The computer method - With more and more software designers writing programs for the DJ and KJ industry, software programs are becoming available that allow you to enter and keep track of your singer rotation electronically. (Midnight Software 780-489-0062)

It doesn't matter which method you use. Maybe you have one that's different from these. The bottom line to success is fairness and consistency. Develop a policy for singing at your show and post it at your station. Print it in your catalogs and in your newsletter if you send one out. Keep extra copies on hand as a defense against disgruntled singers. If you've followed your own rules you'll have plenty of ground to stand on and your show will be the most popular around.

Greg Tutwiler is the Managing Editor and Sales Manager for Karaoke Singer Magazine. He is also the owner of National DJ Connection and SingTime Karaoke, located in Harrisonburg, Virginia. Email questions or suggestion to Greg at [KaraokeEditor@aol.com](mailto:KaraokeEditor@aol.com).



**We need your help!** We're developing an unofficial karaoke code of ethics to be published in a future issue. Email your suggestions to [KaraokeEditor@aol.com](mailto:KaraokeEditor@aol.com) or mail them to Greg Tutwiler, 2333 Rawley Pike, Harrisonburg, VA 22801.

Here are a few collected so far:

- 1) If you, as KJ, sing at your show, don't hog the mic. You should sing no more than those participating at your show. If it's a busy night, opening and closing the night singing should be your limit. As KJs, we're there as the host for the paying customers as they sing karaoke. In most cases, we are not being paid to sing.
- 2) Fair singer rotation is crucial. Develop your own ground rules and stick to them. Don't bend, even for yourself.
- 3) Duets count as one song selection for each singer. This promotes fair rotation for everyone.
- 4) Encourage applause for EVERY singer. Singers, ALL singers keep us in business. Bad singers are paying customers just like the good ones.
- 5) Conduct yourself in a professional manner. Over-consuming large quantities alcoholic beverages and swearing on the microphone reflects negatively on you. You never know who's in the audience. It could be your next contract.





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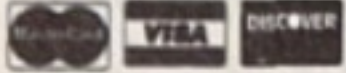
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1 ... SONIQUE	It Feels So Good (Remixes)	Republic	134
2 ... ALICE DEEJAY	Better Off Alone	Republic	139
3 ... MADONNA	American Pie (Remixes)	Maverick	129
4 ... WHITNEY HOUSTON	I Learned From The Best (Remixes)	Arista	136
5 ... ENRIQUE IGLESIAS	Be With You (Remixes)	Interscope	123
6 ... BARBARA TUCKER/DARRYL D'BONNEAU	Stop Playing With My Mind	Strictly Rhythm	126
7 ... AMBER	Above The Clouds (Remixes)	Tommy Boy	131
8 ... SHANNON	Give Me Tonight 2000 A.D.	Contagious	130
9 ... EIFFEL 65	Move Your Body	Republic	130
10 ... BLOODHOUND GANG	The Bad Touch	Interscope	129
11 ... SANDSTORM	The Return Of Nothing	Blueplate	132
12 ... DESTINY'S CHILD	Say My Name	Columbia	130
13 ... PINK	There You Go	LaFace	125
14 ... JENNIFER HOLIDAY	Think It Over	Jellybean	132
15 ... ATB	Don't Stop	Radikal	132
16 ... TRACIE SPENCER	Still In My Heart (Remixes)	Capitol	128
17 ... KATE PROJECT	A Better World	SAIFAM/Megahit	134
18 ... SHAWN CHRISTOPHER	Another Sleepless Night 2000	Rampage	124
19 ... BOB MARLEY VS. FUNKSTAR DELUXE	Rainbow Country	Edel	128
20 ... JOCELYN ENRIQUEZ	When I Get Close To You (Remixes)	Tommy Boy	128
21 ... TAYLOR DAYNE	Planet Love (Remixes)	Jellybean	132
22 ... VENGABOYS	Kiss Kiss Kiss (Remixes)	Groovilicious	134
23 ... ABIGAIL	If It Don't Fit	Groovilicious	132
24 ... BYRON STINGILY	Why Can't You Be Real (Remixes)	Nervous	126
25 ... JONAH	(Ssst)... Listen (Remixes)	Nervous	136
26 ... GIORGIO MORODER	The Chase (Remixes)	Logic	137
27 ... PHUNKY DATA	Hard Night	Edel	129
28 ... LA RISSA	I Do Both Jay & Jane	Aureus	130
29 ... JESSICA SIMPSON	I Wanna Love You Forever	Columbia	130
30 ... SK8	My Imagination	Logic	132
31 ... PUSAKA	Praise The DJ	Tommy Boy Silver	134
32 ... DONNA SUMMER	Love Is A Healer	Epic	129
33 ... SASHA	If You Believe (Remixes)	Reprise	125
34 ... DAWN TALLMAN	Be Encouraged (Remixes)	Rampage	126
35 ... HEAVEN / REINA	Got A Love For You	Groovilicious	132
36 ... GROOVE ARMANDA	I See You Baby	Jive / Electro	130
37 ... JUDY ALBENESE	You	Contagious	126
38 ... TAANA GARDNER	Work That Body (Remixes)	West End	125
39 ... JOEY NEGRO / TAKA BOOM	Must Be The Music (Remixes)	Subliminal	128
40 ... SHAFT	Mucho Mambo (Sway) / Remixes	Jellybean	136
41 ... ROCHELLE FLEMING	It's Not Over (Remixes)	Afterhours / UC	126
42 ... HYPERTROPHY	Just Come Back To Me	Tommy Boy Silver	134
43 ... URBAN SOUL / S. TAYLOR	King Street		126
44 ... CATAPILLA	Void (I Need You)	Tommy Boy Silver	130
45 ... JUNIOR VASQUEZ	Be Quiet	J.V. Music	131
46 ... WANDUE PROJECT	You're The Reason (Remixes)	AM:PM / Import	126
47 ... FILTER	The Best Things	Reprise	135
48 ... KIM ENGLISH	Missing You	Nervous	134
49 ... ADRENALINE	Shut -- Up + Dance	Tommy Boy Silver	135
50 ... GEORGE BENSON / JOE SAMPLE	El Barrio	Universal	128

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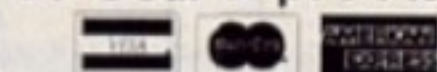
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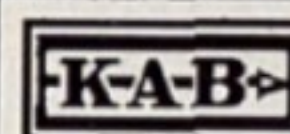
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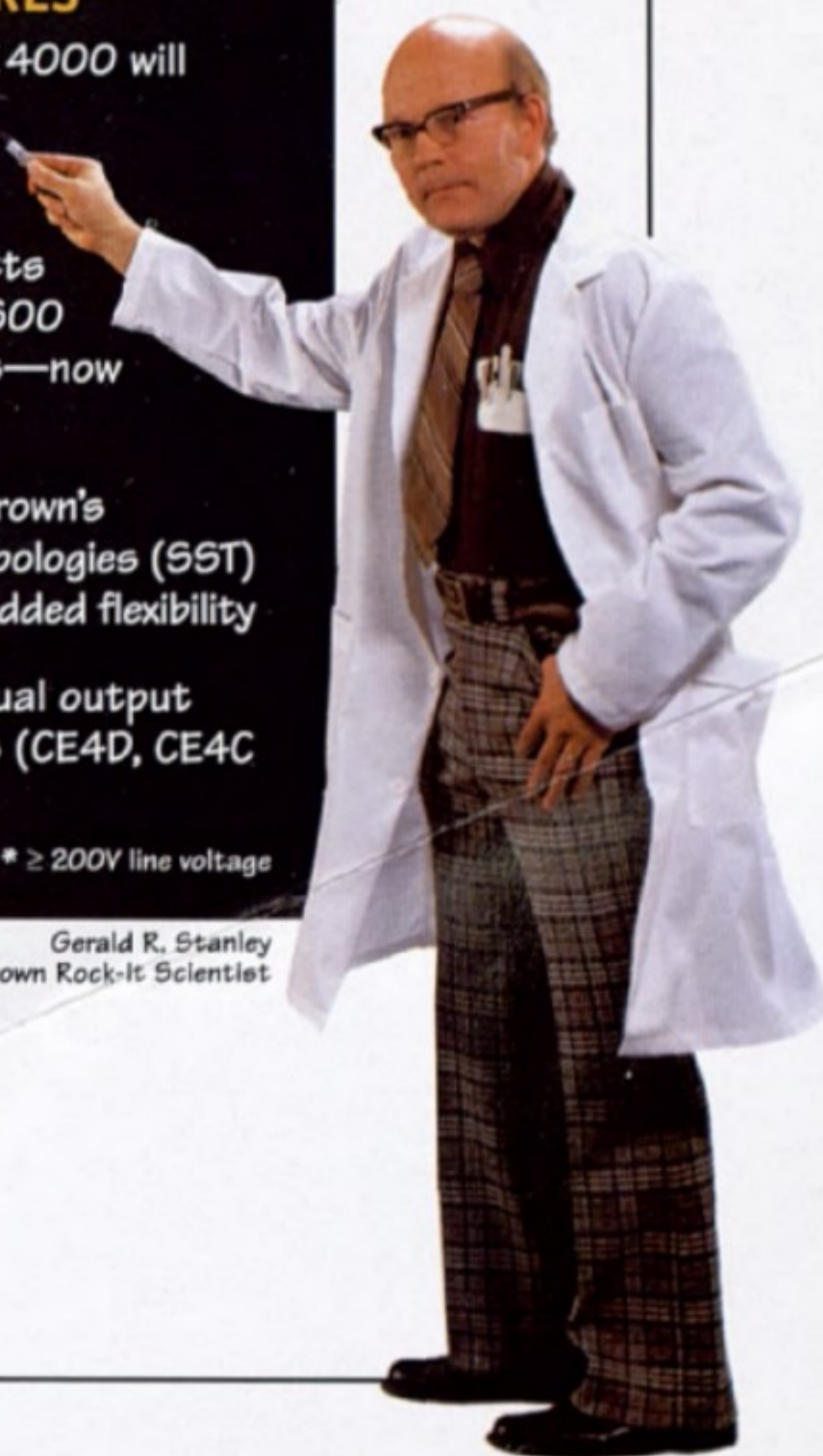
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